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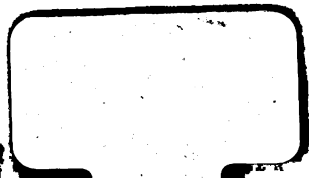
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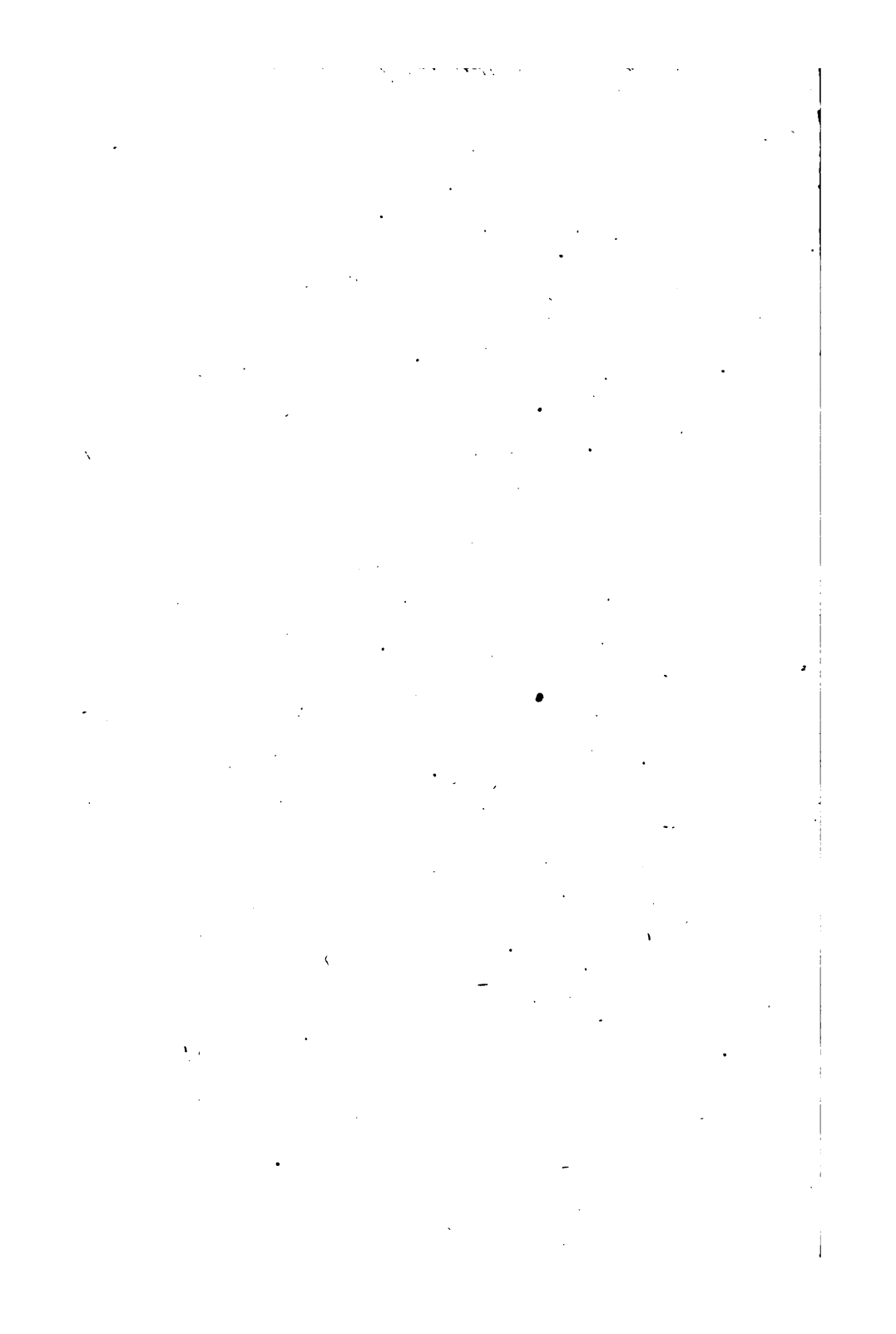
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DIALOGUES

Concerning

ELOQUENCE

IN GENERAL;

And particularly, that Kind which is
fit for the PULPIT:

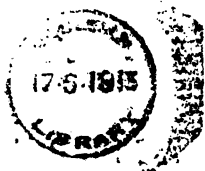
By the late

Archbishop of CAMBRAY.

*False Eloquence, like the Prismatick Glass,
Its gaudy Colours spreads on ev'ry Place :
The Face of NATURE, we no more survey ;
All glares alike, without Distinction, gay.
But true Expresssion like th' unchanging Sun,
Clear's and improve's whate'er it shines upon :
It gilds all Objects, but it alters none.*

Mr. POPE's Essay on Criticism.





DIALOGUES

Concerning

ELOQUENCE

IN GENERAL;

And particularly, that Kind which is
fit for the PULPIT:

By the late

Archbishop of CAMBRAY.

WITH HIS

LETTER

TO THE

FRENCH ACADEMY,

Concerning

RHETORIC, POETRY, HISTORY,

AND

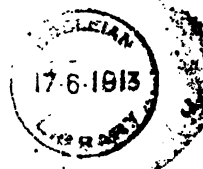
A *Comparison* betwixt the ANTIENTS
and MODERNS.

Translated from the FRENCH, and illustrated
with NOTES and QUOTATIONS;

By *WILLIAM STEVENSON, M. A.*
Rector of *Morningthorpe* in *Norfolk*.

L O N D O N :

Printed by T. Wood, for J. WALTHOE, Jun. over-against
the Royal Exchange in Cornhill. MDCCXXII.





The TRANSLATOR'S *Advertisement.*



THE *French* Prefacer has given a full Account of the following Pieces. I think it needless to recommend them : they are the late Archbishop of CAMBRAY's. Some Apology however may be expected for *my* Undertaking a *Translation* that deserv'd the finest Pen. All I can say, without the Appearance of Vanity, is, that I was afraid it shou'd fall into worse Hands. I have more reason to make some Excuse for the unusual Liberty I have taken in translating the **DIALOGUES**. 'Tis what I cou'd not avoid. Their Stile is extremely concise ;

A 3 sometimes

The TRANSLATOR'S

sometimes obscure. And the *Paris-Edition*, (the Standard of the other,) is so faulty, not only in those Places that are mark't among the *unaccurate* ERRATA, but throughout the *Dialogues*, that either they never had the Author's finishing Hand; or they must have been publish't from a very defective Copy. In order therefore to do him justice, I found it necessary to cloath his Thoughts in an *English* Dress, without confining my-self always to a *strict* Translation of the *French*. Accordingly I have paraphras'd several Passages; transpos'd a few; and added whatever seem'd proper to set his true Sentiments in the fullest Light. I wou'd not have taken so much Freedom with any Piece that the Author publish't in his Life-time. But as he ought not to be charg'd with the Faults of a posthumous Edition; so I did not think my-self oblig'd to show the same Deference to the *French Publisher* that might be justly due to the judicious Author himself. The LETTER to the *French ACADEMY*, that was publish't some Years before his Death, is far more correct. In translating it I have kept as close to his Stile as our Language wou'd permit. I have not indeed always express't my-self so succinctly as He: nor did I endeavour it. Tho' I admire Conciseness,

ADVERTISEMENT.

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ness, I prefer Perspicuity, when I cannot be both short and clear.

To illustrate and confirm our Author's Notions I have adorn'd this Translation with many instructive, beautiful Passages, collected from some of the finest Writers both Antient, and Modern; which are not in the *French* Edition. I have likewise added some few Passages of another kind. The Quotations themselves, and the placing of the Marks of Reference, clearly point-out the View with which each Passage is quoted. If, for this Purpose, I had every-where added introductory Notes of my own, the Reader wou'd have had reason to complain of my distrusting his Judgment.

SOME Criticks will think I have too often neglected such connecting Particles as *For, But, Seeing, &c.* There's a peculiar Beauty in this Omission: and I shou'd have left-out many more, if I had closely follow'd our Author's Example, or my own Judgment. But too much must not be attempted at once,

THROUGHOUT the following Sheets perhaps there are still too many Marks of Inaccuracy. I wish they may pass for Instances of that *affected* Negligence our

Author recommends. His LETTER plainly shews that he *wou'd* not always avoid every little Defect : nor ought it to be expected of his Translator, if he *cou'd*. An elaborate Stile, and a scrupulous Exactness, are inconsistent with the familiar Strain of a DIALOGUE. It were easy to prove that the free, and *seemingly* careless Manner which might be blameable in other Pieces, is really beautiful here ; as being a just Imitation of Nature ---- But I will not lengthen this Advertisement into a Preface,





T H E
P R E F A C E.



BOTH the Antients and the Moderns have treated of Eloquence, with different Views, and in different Ways; as Logicians, as Grammarians, and as Criticks: but we still wanted an Author who shou'd handle this delicate Subject as a Philosopher, and a Christian: and this the late Archbishop of CAMBRAY has done in the following Dialogues.

*In the antient Writers we find many solid Precepts of Rhetorick, and very just Rules laid down with great Exactness: but they are oftimes too numerous, too dry; and in fine, rather
curious*

THE PREFACE.

curious than useful. Our judicious Author reduces the essential Rules of this wonderful Art, to these three Points; proving, painting, and moving the Passions.

To qualify his Orator for proving, or establishing any Truth, He would have him a Philosopher; who knows how to enlighten the Understanding, while he moves the Passions; and to act at once upon all the Powers of the Mind; not only by placing the Truth in so clear a Light as to gain Attention and Assent; but likewise by moving all the secret Springs of the Soul, to make it love that Truth it is convinc'd of. In one word, Our Author would have his Orator's Mind fill'd with bright, useful Truths, and the most noble exalted Views.

That he may be able to paint, or describe well, he shou'd have a Poetick kind of Enthusiasm; and know how to employ beautiful Figures, lively Images, and bold Touches, when the Subject requires them. But this Art ought to be entirely conceal'd: or, if it must appear; it shou'd seem to be a just Copy of Nature. Wherefore our ingenious Author rejects all such false Ornaments

Ornaments as serve only to please the Ear, with harmonious Sounds ; and the Imagination, with Ideas that are more gay and sparkling, than just and solid.

To move the Passions our eloquent Author wou'd have an Orator set every Truth in its proper Place ; and so connect them that the First may make way for the Second ; and the next support the former : So that the Discourse shall gradually advance in Strength and Clearness, till the Hearers perceive the whole Weight and Force of the Truth. And then he ought to display it in the liveliest Images ; and both in his Words and Gesture use all those affecting Movements that are proper to express the Passions he wou'd excite.

It is by reading the Antients that we must form our Taste, and learn the Art of Eloquence in all its Extent. But seeing that some of the Antients themselves have their Defects, we must read them with Caution and Judgment. Our Learned Author distinguishes the genuine Beauties of the purest Antiquity, from the false Ornaments us'd in After-Ages ; he points out what is excellent, and what is faulty, both in
Sacred

THE PREFACE.

Sacred and Profane Authors; and shews us that the Eloquence of the Holy Scripture, in many Places, surpasses that of the Greeks and Romans, in native Simplicity, Livelyness, Grandeur, and in every thing that can recommend Truth to our Assent and Admiration.

Nothing can be more proper than these Dialogues, to guard us against the vitiated Taste of false Wit; which serves only for Amusement and Ostentation. Such Eloquence as is founded on Vanity and Self-love, delights in gaudy Ornaments; and neglects the genuine Graces of a noble Simplicity. For, the glittering Fancy and quaint Turns, and forc'd Antitheses, the smooth Periods, and other artificial Ornaments of false Oratory, make a little Genius lose the Relish of those superiour and solid Beauties that force their way to the Mind, and at once enlighten, and captivate it.

They who value nothing but Wit, will probably dislike the Plainness of these Dialogues: but they wou'd form another Judgment of them if they consider'd that there are different Stiles of Dialogue; of which Antiquity furnishes us with two celebrated Patterns;
the

The P R E F A C E.

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the Dialogues of PLATO; and those of LUCIAN. Plato like a true Philosopher, study'd chiefly to give Force and Light to his Arguments; and chose no other Stile than what is us'd in Conversation: so that his Language is artless, easy, and familiar. On the contrary Lucian is every-where witty and sparkling. All the Persons he introduces have a sprightly delicate Fancy; so that in reading him, we forget the feign'd Characters of Gods and Men who speak in his Dialogues; and cannot but see the ingenious Author in every thing they say. We must own however that he is an Original, who has succeeded wonderfully in this way of writing. He ridicul'd Men in the most facetious pleasing Manner: While Plato instructed them with Gravity and Wisdom. The Archbishop of Cambray has imitated them both, on different Subjects. In his Dialogues of the Dead (which he compos'd for the Instruction of a young Prince that was his Pupil,) we find the various Wit and agreeable Humour of Lucian. And in the following Sheets, where he lays down the Rules of such a grave Eloquence as is proper to move and perswade Men; he imitates Plato: every thing is natural, and instructive: and instead of Wit

3 and

and Humour we find Truth, and Wisdom shine throughout the Composure.

It was thought proper to subjoin to these Dialogues the Author's Letter to the French ACADEMY concerning Rhetorick, Poetry, and other Subjects; which has met with so good Reception, that it cannot but be acceptable to every polite Reader. The Dialogues, tho' but lately publish'd, were compos'd several Years ago in the Archbishop's younger Days. But the Letter was written in his more advanc'd Age, in answer to one that the Academy sent him by their Secretary; desiring his Advice on the several Subjects he treats of: and therefore it is poen'd with the utmost Elegance and Politeness. However both in the Dialogues, and the Letter, we find the same just Taste, the same noble Genius; the very same Maxims; and the same Design in Writing; to reduce all Composures to Truth, Nature, and Decency.





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DIALOGUES



DIALOGUES

CONCERNING

ELOQUENCE.

*The FIRST DIALOGUE, between
A. and B. and C.*

A. **W**ELL, Sir, I suppose you have been hearing the Sermon to which you wou'd have carry'd me. I have but very little Curiosity that way, and am content with our Parish-Minister.

B. I was charm'd with my Preacher. You had a great loss, Sir, in not hearing him. I have hir'd a Pew, that I may not miss one of his *Lent-Sermons*. O! he's

B

a won-

D I A L O G U E S

a wonderful Man. If you did but once hear him, you cou'd never bear any other.

A. If it be so, I'm resolv'd never to hear him. I wou'd not have any One Preacher give me a distaste of all Others; on the contrary, I shou'd chuse one that will give me such a Relish and Respect for the Word of GOD, as may dispose me the more to hear it preach'd every where. But since I have lost so much by not hearing this fine Discourse you are so pleas'd with, you may make up part of that loss, if you'll be so kind as to communicate to us what you remember of it.

B. I shou'd only mangle the Serimon, by endeavouring to repeat any part of it. There were an hundred Beauties in it that one cannot recollect, and which none but the Preacher himself cou'd display ----

A. Well ; but let us at least know something of his Design, his Proofs, his Doctrine, and the chief Truths he enlarg'd on. Do you remember nothing? Was you unattentive?

B. Far from it : I never listen'd with more Attention and Pleasure.

C. What is the Matter then? Do you want to be intreated?

B. No : but the Preachers Thoughts were so refin'd, and depended so much on the Turn and Delicacy of his Expressions,
that

Concerning ELOQUENCE.

3

that tho' they charm'd me while I heard them, they cannot be easily recollected; and tho' one cou'd remember them, if they be express'd in other Words, they wou'd not seem to be the same Thoughts; but lose all their Grace and Force.

A. Surely, Sir, these Beauties must be very fading, if they vanish thus upon the Touch, and will not bear a Review: I shou'd be much better pleas'd with a Discourse which has more Body in it, and less Spirit; that things might make a deeper Impression on the Mind, and be more easily remember'd. What is the End of speaking, but to persuade People, and to instruct them in such Truths as they can retain?

C. Now you have begun, Sir, I hope you will go on with this useful Subject.

A. I wish I cou'd prevail with you, Sir, to give us some general Notion of the elegant Harangue you heard.

B. Since you are so very urgent, I'll tell you what I can recollect of it. The Text was this, *I have eaten ashes like* Psal. cii. 9. *bread*. Now cou'd any one make a happier choice of a Text for *Ash-Wednesday*? He shew'd us that, according to this Passage, Ashes ought this Day to be the Food of our Souls: Then in his Preamble he ingeniously interwove the Story of *Artemesia*, with regard to her Husband's

Abbes. His * Transition to his *Ave Maria* was very artful; and his Division was extremely ingenious: you shall judge of it. “ Tho’ this Dust (said he) be a

I. “ Sign of Repentance, it is a Principle of

II. “ Felicity: Tho’ it seems to humble us,

III. “ it is really a Source of Glory: And
“ tho’ it represents Death, it is a Remedy
“ that gives immortal Life.” He turn’d

this Division various ways, and every time he gave it a new Lustre by his Antitheses. The rest of his Discourse was not less bright and elegant; the Language was polite; the Thoughts new; the Periods were harmonious; and each of them concluded with some surprizing Turn. He gave such just Characters of common Life, that his Hearers found their various Pictures faithfully drawn: and his exact Anatomy of all the Passions equal’d the

Maxims

* The Romish Preachers, in the Preamble of their Sermons, address themselves to the Virgin Mary; and are oftentimes very artful in their Transition to it, as our Author observes. We have a remarkable Example of this in one of the greatest French Orators, M. L’ESPRIT FLECHIER, Bishop of Nismes, who seems to be oftner than once alluded to in these Dialogues. In his Panegyrick on S. JOSEPH he introduces his Ave Maria thus, — Every thing seems to concur to the Glory of my Subject; the Holy Spirit, Jesus Christ, and Mary, are concern’d in it; why may I not hope for the Assistance of one of them, the Grace of the other, and the Intercessions of the Virgin; to whom we will address ourselves in those Words that the Angel said to her, and which S. Joseph no doubt often repeated; Hail! Mary, &c. *Panegyriques*, Vol. I. p. 71.

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1

Maxims of the Great ROCHEFOUCAULD,
In short, I think it was a Master-Piece.
But, Sir, I shall be glad to know your Opinion of it.

A. I'm unwilling to tell you my Thoughts, or to lessen your Esteem, of it. We ought to reverence the Word of GOD; to improve ourselves by all the Truths that a Preacher explains; and avoid a critical Humour, lest we should lessen the Authority of the Sacred Function.

B. You have nothing to fear, Sir, at present. It is not out of Curiosity that I ask your Opinion; but because I wou'd have clear Notions of it; and such solid Instructions as may not only satisfy myself, but be of use to others: for you know my Profession obliges me to preach. Give us your Thoughts therefore, without any reserve; and don't be afraid either of contradicting, or offending me.

A. Since you will have it so, I must obey your Commands. To be free then; I conclude, from your own Account of this Sermon, that it was a very sorry one.

B. Why so?

A. Why; can a Sermon in which the Scripture is fallily apply'd; a Scrap of prophane History is told after a dry childish manner; and a vain Affectation of Wit

runs throughout the whole ; can such a Sermon be good ?

B. By no means : But I don't think that the Sermon I heard is of that sort.

A. Have patience, and I doubt not but you and I shall agree. When the Preacher chose these words for his Text, *I have eaten ashes like bread*, ought he to have amus'd his Audience with observing some kind of relation between the mere *Sound* of his Text, and the *Ceremony* of the Day ? Shou'd he not first have explain'd the true Sense of the Words, before he apply'd them to the present Occasion ?

B. It had been better.

A. Ought he not therefore to have trac'd the Subject a little higher, by entering into the true Occasion and Design of the Psalm ; and explaining the Context ? Was it not proper for him to enquire whether the Interpretation he gave of the Words was agreeable to the true Meaning of them, before he deliver'd his own Sense to the People, as if it were the Word of GOD ?

B. He ought to have done so : But what Fault was there in his Interpretation ?

A. Why, I'll tell you. DAVID (who was the Author of the CIIId Psalm) speaks of his own Misfortunes : he tells us, that his Enemies insulted him cruelly, when

Concerning ELOQUENCE.

7

when they saw him in the Dust, humbled at their Feet, and reduc'd (as he poetically expresses it) to *eat ashes like bread*; and to *mingle his drink with weeping*. Now what relation is there between the Complaints of DAVID, driven from his Throne, and persecuted by his Son ABSALOM; and the Humiliation of a Christian, who puts Ashes on his Forehead, to remind him of his Mortality, and disengage him from sinful Pleasures? Cou'd the Preacher find no other Text in Scripture? Did CHRIST and his Apostles, or the Prophets, never speak of Death, and the Dust of the Grave, to which all our Pride and Vanity must be reduc'd? Does not the Scripture contain many affecting Images of this important Truth? Might he not have been content with the words of *Genesis*, Gen. iii. which are so natural and proper for this Ceremony, and chosen by the Church itself? Shou'd a vain Delicacy make him afraid of too often repeating a Text that the Holy Spirit has dictated, and which the Church appoints to be used every Year? Why should he neglect such a pertinent Passage, and many other Places of Scripture, to pitch on one that is not proper? This must flow from a depraved Taste, and a fond Inclination to say something that is *New*.

D I A L O G U E S

B. You grow too warm, Sir: supposing the literal Sense of the Text not to be the true Meaning of it, the Preacher's Remarks might however be very fine and solid.

C. As for my part, I don't care whether a Preacher's Thoughts be *fine* or not, till I am first satisfied of their being *true*. But, Sir, what say you to the rest of the Sermon?

A. It was exactly of a piece with the Text. How cou'd the Preacher give such misplac'd Ornaments to a Subject in itself so terrifying; and amuse his Hearers with an idle story of *Artemesia's* Sorrow; when he ought to have alarm'd them, and given them the most terrible Images of Death?

B. I perceive then you don't love Turns of Wit, on such occasions. But what wou'd become of Eloquence if it were stript of such Ornaments? Wou'd you confine every body to the Plainness of country Preachers? Such Men are useful among the common People; but Persons of Distinction have more delicate Ears; and we must adapt our Discourses to their polite Taste.

A. You are now leading me off from the Point. I was endeavouring to convince you, that the Plan of the Sermon was ill laid; and I was just going to touch upon the
Divi-

Division of it : but I suppose you already perceive the Reason why I dislike it ; for, the Preacher lays down three quaint Conceits for the Subject of his whole Discourse, When one chuses to divide a Sermon, he shou'd do it plainly, and give such a Division as naturally arises from the Subject itself, and gives a Light and just Order to the several Parts ; such a Division as may be easily remember'd, and at the same time help to connect and retain the whole ; in fine, a Division that shews at once the extent of the Subject, and of all its parts. But, on the contrary, here's a Man who endeavours to dazzle his Hearers, and puts them off with three Points of Wit, or puzzling Riddles, which he turns and plies so dexterously, that they must fancy they saw some Tricks of Legerdemain. Did this Preacher use such a serious grave manner of Address as might make you hope for something useful and important from him ? But, to return to the Point you propos'd ; did you not ask me whether I meant to banish Eloquence from the Pulpit ?

B. Yes, I fancy that is your Drift.

A. Think you so ? Pray what do you mean by Eloquence ?

B. It is the Art of Speaking well.

A. Has this Art no other End, besides that of Speaking well ? Have not Men
some

D I A L O G U E S

some Design in Speaking? or do they talk only for the sake of Talking?

B. They speak to *please*, and to *persuade* others.

A. Pray let us carefully distinguish these two things. Men talk in order to *persuade*; that is certain: and too often they speak likewise to *please* others. But while one endeavour's to please, he has another View; which, tho' more distant, ought to be his chief Aim. A Man of Probity has no other Design in pleasing others, than that he may the more effectually inspire them with the Love of Justice, and other Virtues; by representing them as most amiable. He who seeks to advance his own Interest, his Reputation, or his Fortune, strives to please, only that he may gain the Affection and Esteem of such as can gratify his Ambition, or his Avarice: So that this very Design of pleasing is still but a different Manner of Persuasion that the Orator aim's at; for he pleases others to inveigle their Affection; that he may thereby persuade them to what advance's his Interest.

B. You cannot but own then that Men often speak to *please*. The most ancient Orators had this View. C I C E R O's Orations plainly shew that he labour'd hard for Reputation: and who will not believe the same of I S O C R A T E S, and D E M O S T H E N E S

STHENES too? All the *Panegyrist*s were more sollicitous for their own Honour, than for the Fame of their Heroes; and they extoll'd a Prince's Glory to the Skies; chiefly because they hop'd to be admir'd for their ingenious Manner of praising him. This Ambition seems to have been always reckon'd commendable both among the *Greeks* and the *Romans*: and such Emulation brought Eloquence to its Perfection: it inspir'd Men with noble Thoughts and generous Sentiments, by which the ancient Republicks were made to flourish. The advantagious Light in which Eloquence appear'd in great Assemblies, and the Ascendant it gave the Orator over the People, made it to be admir'd, and helpt to spread polite Learning. I cannot see indeed why such an Emulation shou'd be blam'd even among Christian Orators; provided they did not shew an indecent Affectation in their Discourses, nor in the least enervate the Precepts of the Gospel. We ought not to censure what animates young People, and form's our greatest Preachers.

A. You have here put several things together, which, if you please, Sir, we'll consider separately; and observe some Method in enquiring what we ought to conclude from them. But let us above all things avoid a wrangling Humour; and

DIALOGUES

and examine the Subject with Calmness and Temper, like Persons who are afraid of nothing so much as of Error : and let us place the true Point of Honour in a candid Acknowledgment of our Mistakes, whenever we perceive them.

B. That is the exact State of my Mind ; or at least I judge it to be so ; and I intreat you to tell me when you find me transgressing this equitable Rule.

A. We will not as yet talk of what relates to Preachers ; for that point may be more seasonably consider'd afterwards. Let us begin with those Orators whose Examples you vouch't. By mentioning DEMOSTHENES and ISOCRATES together, you disparage the former ; for the latter was a lifeless Declaimer, that busied himself in polishing his Thoughts, and giving an harmonious Cadence to his Periods. He had a very * low and vulgar Notion of Eloquence ; and plac'd almost the whole of it, in a nice Disposal of his Words.

* *In the Introduction of this very Panegyrick that our Author mentions, ISOCRATES says, Such is the Nature of Eloquence, that it makes great things appear little ; and small things to seem great ; it can represent old things as new ; and new things as if they were old ; and that therefore he would not decline a Subject that others had handled before him, but would endeavour to declaim better than they.*—Upon which LONGINUS (§. xxxviii.) makes this judicious Remark ; that by giving such a Character of Eloquence, in the Beginning of his Panegyrick, the Orator in effect caution'd his Hearers not to believe his Discourse.

Words. A Man who employ'd ten or (as others say) fifteen Years, in smoothing the Periods of a Panegyrick, which was a Discourse concerning the Necessities of *Greece*, cou'd but give but a very small and slow Relief to the Republick, against the Enterprizes of the *Persian* King. DEMOSTHENES spoke against PHILIP in a quite different manner. You may read the Comparison that DIONYSIUS HALICARNASSIUS has made of these two Orators, and see there the chief Faults he observ'd in ISOCRATES; whose Discourses are vainly gay and florid; and his Periods adjusted with incredible Pains, merely to please the Ear: while on the contrary, * DEMOSTHENES moves, warms, and captivates the Heart. He was too sensibly touch'd with the Interest of his Country, to mind the little glittering Fancies that amus'd ISOCRATES. Every Oration of DEMOSTHENES is a close Chain of Reasoning, that represents the

* In Oratoribus verò, Græcis quidem, admirabile est quantum inter omnes unus excellat. Attamen cum esset DEMOSTHENES, multi Oratores magni, & clari fuerunt, & antea fuerant, nec postea defecerunt. CIC. *Orat.* §. 2.

Quid denique DEMOSTHENES? non cunctos illos tenues & circumspectos [Oratores] vi, sublimitate, impetu, cultu, compositione superavit? non insurgit locis? non figuris gaudet? non translationibus nitet? non Oratione ficta dat carentibus vocem?—QUINTIL. *lib. xij. cap. 10.*

the generous Notions of a Soul who disdains any Thought that is not great. His Discourses gradually encrease in Force by greater Light and new Reasons; which are always illustrated by bold Figures and lively Images. One cannot but see that he has the Good of the Republick entirely at heart; and that Nature itself speaks in all his Transports: for his artful Address is so masterly, that it never appears. Nothing ever equal'd the Force and Vehemence of his Discourses. Have you never read the Remarks that LONGINUS made on them, in his Treatise of the **SUBLIME**?

B. No: Is not that the Treatise that Mr. BOILEAU translated? Do you think it fine?

A. I am not afraid to tell you that I think it surpasses ARISTOTLE's *Rhetorick*; which, though it be a very solid *Treat*, is yet clogg'd with many dry Precepts, that are rather curious, than fit for Practice; so that *it* is more proper to point out the Rules of Art to such as are already eloquent, than to give us a just Taste of Rhetorick, and to form true Orators. But LONGINUS, in his Discourse of the *Sublime*, intersperses among his Precepts, many fine Examples from the greatest Authors, to illustrate them.

them. * He treats of the *Sublime* in a *lofty* manner, as his Translator has judiciously observ'd : He warms our Fancy, and exalts our Mind; he forms our Taste; and teaches us to distinguish what is either fine, or faulty, in the most famous ancient Writers.

B. Is LONGINUS such a wonderful Author? Did he not live in the days of ZENOBIA, and the Emperor AURELIAN?

A. Yes; you cannot but know their History.

B. Did not those Days fall vastly short of the Politeness of former Ages? And can you imagine that an Author who flourish'd in the Declension of Learning and Eloquence had a better Taste than ISOCRATES? I cannot believe it.

A. I was surpriz'd myself, to find it so: but you need only read him, to be convinc'd of it. Tho' he liv'd in a very corrupted Age, he form'd his Judgment upon the ancient Models; and has avoided almost all the reigning Faults of his own Time; I say *almost* all, for, I must own,

* Thee, bold LONGINUS! all the Nine inspire,
And bless their Critick with a Poet's Fire:
An ardent Judge, who, zealous in his Trust,
With Warmth gives Sentence, yet is always just:
Whose own Example strengthens all his Laws,
And is himself that great SUBLIME he draws.

Mr. POPE's Essay on Criticism, p. 44.

own, he study'd rather what is *admirable*, than what is *useful*; and did not consider Eloquence as subservient to Morality; nor apply it to direct the Conduct of Life. And in this he does not seem to have had such solid Views as the antient *Greeks*, and especially some of their Philosophers. But we ought to forgive him a Failing, for which ISOCRATES was far more remarkable, tho' he liv'd in a more refin'd Age. And this Defect ought the rather to be over-look'd in a particular Discourse, where LONGINUS does not treat of what is proper to *instruct* Men, but of what is apt to *move* and seize their Passions. I chuse to recommend this Author, Sir, because he will help to explain my Meaning to you. You will see what a glorious * Character he gives of DEMOSTHENES, from whom he quotes several Passages that are most sublime: He will likewise shew you those Faults of ISOCRATES that I mention'd. If you be

* — ὁ δὲ ἔνθεν λαβὼν τὸ μέγαλοφρονεῖν καὶ ἐν χρόνῳ ἀρετὰς σωτηριεσμήνας ὑψηλὰς τοῖον, ἔμφυχα πείθῃ, πεινῶσαι, ἀγχινοῖαν, τάρως, ἔνθεν δ' ὁ κύριον, τὸ ἀπασιν ἀπερὶστον διανοητὸν καὶ δυνάμειν ἐπιθεῖν ταῦτα, φημί, αἷς διόπμησιν ἅπαντα δυνάμειν (ὃ γὰρ ἐπιθεῖν δυνατὸν ἀνδράσιν) ἀδρόα ἐς αὐτὸν ἔπαυσι. διὰ τὸ οὗτος ἔχει πολλοὺς πάντας αἰετὶς νικᾷ, καὶ ὡς οὐκ ἔχει, ὡς περὶ πρᾶτα βροτῶν καὶ καταβροτῶν τὸ αἰετὶς αἰετὶς ῥήτορας καὶ διὰ τὸν αἰετὶς καὶ περὶ τοὺς φερόμενους ἀνταρτοῖς καὶ ὅμματα δυνάμειν, ἢ ἀνταρτοῖς τοῖς ἐκ ἀλλήλοισιν ἐκείνῳ πείθουσιν. LONGINUS, §. 34.

be unwilling to take the trouble of becoming acquainted with these Authors, by reading their Works; you may get a very just Notion of them by consulting LONGINUS. Let us now leave ISOCRATES; and talk of DEMOSTHENES, and CICERO.

B. You are for leaving ISOCRATES, because he is not for your Purpose.

A. Let us go on then with ISOCRATES, since you are not yet convinc'd: and let us judge of his Rhetorick by the Rules of Eloquence itself; and by the Sentiments of PLATO, the most * eloquent Writer among the Antients. Will you be determin'd by him?

B. I'll be determin'd by him, if he be in the right: but I never resign my Judgment implicitly to any Author.

A. Remember this Rule: it is all that I ask of you. And if you do not let some
C fashion-

* Sed ego neque illis assentiebar, neque harum disputationum inventori; & principi longe omainum in dicendo gravissimo, & ELOQUENTISSIMO PLATONI, cujus tum *Athenis* cum *Carneade* diligentius legi *Gorgiam*: quo in libro, hoc maxime admirabar *Platonem*, quod mihi in Oratoribus irridendis, ipse esse ORATOR SUMMUS videbatur. CIC. de Orat. lib. 1. §. 11.

Quid denique *Demosthenes*? — non illud iusiurandum per coelos in *Marathone* ac *Salamine* propugnatores reipublicæ, satis manifesto docet præceptorem ejus PLATONEM fuisse? Quem ipsum num Asianum appellabimus plerunque instinctis Divino Spiritu vatibus comparandum? QUINT. lib. xij. cap. 10. See LONGINUS §. xij.

fashionable Prejudices bias your Judgment, Reason will soon convince you of the Truth. I wou'd therefore have you believe neither ISOCRATES, nor PLATO: but judge of them both, by clear Principles. Now I suppose you will grant that the chief End of Eloquence is to persuade Men to embrace Truth and Virtue.

B. I'm not of your Mind: this is what I have already deny'd.

A. I'll endeavour to prove it then. Eloquence, if I mistake not, may be consider'd in three respects: As the Art of enforcing Truth on People's Minds, and of making them better; As an Art indifferent in itself, which wicked Men may use as well as Good; and which may be apply'd to recommend Injustice and Error, as well as Probity, and Truth: and, As an Art which selfish Men may use to ingratiate themselves with others; to raise their Reputation, and make their Fortune. Which of these Ends do you admit of?

B. I allow of them all. What do you infer from this Concession?

A. The Inference will afterwards appear. Have patience a little; and be satisfi'd, if I say nothing but what is evidently true, till by gradual Advances I lead you to the right Conclusion. Of the three Ends of Eloquence, I now mention'd, you will undoubtedly prefer the first.

B. Yes:

B. Yes: it is the best.

A. What think you of the Second?

B. I see what you drive at: You are going into a Fallacy. The second sort is faulty, because of the ill Use the Orator makes of his Eloquence, to enforce Error and Vice. But still the Rhetorick of a wicked Man may be good in itself, tho' the Use he makes of it be pernicious. Now we are talking of the Nature and Rules of Eloquence; not of the Uses it shou'd be apply'd to. Let us keep to the true State of the Question.

A. If you will do me the favour to hear me a little, you will find that I have the Point in dispute always in view. You seem then to condemn the second sort of Eloquence: or, to speak without Ambiguity, you condemn the † Abuse of Rhetorick.

B. Right. You now speak correctly. So far then we are agreed.

C 2

A. What

† *When I consider the Means of happy living (says an eloquent Writer) and the Causes of their Corruption, I can hardly forbear recanting what I said before; and concluding, that Eloquence ought to be banish'd out of all Civil Societies, as a thing fatal to Peace and good Manners. To this Opinion I shou'd wholly incline, if I did not find, that it is a Weapon which may be as easily procur'd by bad Men, as by good: and that if these only should cast it away, and those retain it; the naked Innocence of Virtue would be upon all Occasions expos'd to the armed Malice of the Wicked.*

Bishop SPENCER's Hist. of the Royal Society, p. III.

A. What say you of the third End of Eloquence ; I mean the Orator's endeavouring to please others, by talking; that he may raise his Reputation, or his Fortune?

B. You know my Opinion already. I reckon such an Use of Eloquence very fair and allowable; seeing it excites a laudable Emulation, and helps to improve Men's Talents.

A. What kind of Talents wou'd you have chiefly improv'd? Suppose you had some new State, or Commonwealth, to model, in what kinds of Knowledge wou'd you have the Subjects train'd up, and instructed?

B. In every kind that cou'd make them better. I would endeavour to make them good Subjects, peaceable, obedient, and zealous for the publick Welfare. I would have them fit to defend their Country in Case of War; and in Peace to observe and support the Laws; to govern their Families; cultivate their Lands; train up their Children to the Practice of Virtue, and inspire them with a strong and just Sense of Religion: I would have them carry on such a Trade as the State and Necessities of the Country might require: and apply themselves to such Arts and Sciences as are useful in common Life. These I think, ought to be the chief Aims of a Law-giver,

A. Your

A. Your Views are very just and solid. You wou'd then have Subjects averſe to Lazineſs; and employ'd about ſuch uſeful things as ſhould tend ſomeway or other to advance the publick Good.

B. Certainly.

A. And wou'd you exclude all uſeleſs Professions?

B. Yes.

A. You would allow only of ſuch bodily Exerciſes as conduc'd to People's Health, and Strength? I do not mention the Beauty of the Body; for that is a natural Conſequence of Health and Vigour, in Bodies that are duly form'd.

B. I wou'd ſuffer no other Exerciſes.

A. Wou'd you not therefore baniſh all thoſe that ſerve only to amuſe People, and cannot render them fitter to bear either the conſtant Labours and Employments of Peace, or the Fatigues of War?

B. Yes; I ſhould follow that Rule.

A. I ſuppoſe you wou'd do it for the ſame Reaſon that you wou'd likewise condemn (as you already granted,) all theſe Exerciſes of the Mind which do not conduce to render it more ſtrong, ſound, and beautiful; by making it more virtuous.

B. It is ſo. What do you infer from that? I do not yet ſee your Drift: your Windings are very long.

A. Why; I wou'd argue from the plainest Principles; and not advance the least Step, without carrying Light and Certainty along with us. Answer me then, if you please.

B. Seeing we lay down the Rule you last mention'd, for the Management of the Body, there is certainly greater reason to follow it in the Conduct and Improvement of the Mind.

A. Wou'd you permit such Arts as are only subservient to Pleasure, Amusement, and vain Curiosity; and have no relation either to the Duties of domestick Life, or the common Offices of Society?

B. I wou'd banish all such from my Commonwealth.

A. If you allow'd of Mathematicians then, it would be for the sake of Mechanics, Navigation, Surveying of Land, the Fortification of Places; and such Calculations as are useful in Practice; &c. So that it is the Usefulness of the Mathematicks that would recommend them to your Patronage. And if you tolerated Physicians and Lawyers, it wou'd be for the Preservation of Health; and the support of Justice.

B. Right.

A. And with the same View of Usefulness you wou'd admit all other serviceable Professions.

B. Cer-

B. Certainly.

A. But how wou'd you treat the Musicians?

B. I wou'd encourage them.

A. Wou'd you not lay them under some proper Restraint, according to the Judgment and Practice of the antient *Greeks*, who always join'd Pleasure and Usefulness together?

B. Explain yourself a little.

A. Tho' they join'd Musick and Poetry together, and carry'd both these Arts to the greatest Perfection; they apply'd them to inspire People's Minds with Fortitude, and noble Thoughts. They us'd Poetry and Musick to prepare them for Battle; and carry'd Musicians and their various Instruments, to War. Hence came Drums and Trumpets, which rais'd in them a Spirit of *Enthusiasm*, and a sort of Fury that they call'd Divine. It was by Musick and the Charms of Verse, that they soften'd savage Nations: and by the same Harmony, they sweetly instill'd Wisdom into their Children. They made them sing *HOMER's* Verses to inspire their Minds with the Love of Glory, Liberty, and their native Country; and with a Contempt of Death, and Riches, and effeminate Pleasure. They gave their very Dances a grave and serious Turn: for it is certain they danc'd not merely for the

2 Sam. vi. sake of Pleasure. We see, by DAVID'S
 5, 14. Example, that the Eastern People reckon'd
 Dancing a serious kind of Employment,
 like Musick, and Poetry. The mysterious
 Dances of the Priests were adapted by the
 Heathens among their Ceremonies, on so-
 lemn Festivals, in Honour of their Gods.
 There were a thousand Instructions couch't
 under their Poems, and their Fables: nay
 their most grave and austere Philosophy
 always appear'd with an Air of Gayety,
 and good Humour. All those Arts that
 consisted either in melodious Sounds, re-
 gular Motions of the Body, or the Use of
 Words; Musick, Dancing, Eloquence, and
 Poetry, were invented to express the Pas-
 sions; and by that means to communicate
 these Passions to others. Thus did they
 endeavour to convey noble Sentiments to
 People's Minds, and give them lively affect-
 ing Views of the Beauty of Virtue, and the
 Deformity of Vice. So that all these Arts,
 under the Shew of Pleasure, favour'd the
 most serious Designs of the Antients; and
 were us'd to promote Morality and Religi-
 on. Even the Diversion of Hunting was
 encourag'd to train up the Youth for War.
 Their strongest Pleasures contain'd always
 some solid Instruction. From which Source
 flow'd those many heroick Virtues in
 Greece, which all Ages have since ad-
 mir'd. It is true this first kind of Instru-
 ction

tion was afterwards chang'd; and of it self was accompany'd with remarkable Defects. The chief Fault of it was, its being founded on a false and pernicious Scheme of Religion: in which the *Greeks*, and all the antient Sages of the Heathen World were strangely deceiv'd; being plung'd into gross Idolatry. But notwithstanding this fundamental Mistake, they chose a very proper way of inspiring Men with Religion and Virtue: their *Method* was wise, agreeable, and apt to make a lively, lasting Impression.

C. You said that this first Institution was afterwards chang'd: Pray, how did it happen?

A. Tho' Virtue gives Men the true Politeness; if great Care be not taken, Politeness gradually degenerates into an unmanly Softness. The *Asiatick Greeks* fell first into this Corruption. The *Ionians* grew effeminate; and all that Coast of *Asia* was a Theatre of Luxury. The *Cretans* too became corrupted, notwithstanding the wise Laws of MINOS. You know the * Verse that St. PAUL quotes from one of their own Poets. *Corinth* was remarkable for its excessive Riot, and Dissoluteness. The *Romans*, as yet unpolish'd, began

* *Κρήτες αὐτοὶ ψόλαι, κατὰ Θουρίαν, γαστέρας ἀπυλῶν.*

TIT. I. 12.

began to fall into such Practices as quite relax't their rustick Virtue. *Athens* was not free from the general Contagion, with which *Greece* was all-over infected. Pleasure which was us'd at first as the means to convey Wisdom into People's Minds, usurp't the Place of Wisdom itself : and in vain did the Philosophers remonstrate against this Disorder. *SOCRATES* arose, and shew'd his deluded Fellow-Citizens that the Pleasure about which they were entirely employ'd, ought only to be us'd as the Vehicle of Wisdom, and an Incentive to Virtue. *PLATO*, his Disciple, (who was not ashamed to compose his Dialogues on the Plan and Subject of his Master's Discourses,) banish't from his Republick all such musickal Notes, Scenes of Tragedy, and poetical Compositions, (even such Parts of *HOMER* himself,) as did not incline People to love Order, and wise Laws. This, Sir, was the Judgment of *SOCRATES* and *PLATO* concerning Poets and Musicians : do you approve of it?

B. I'm entirely of their Mind ; and wou'd allow of nothing that is useless. Since we may find Pleasure enough in solid and valuable things, we ought not to seek for it elsewhere. In order to recommend Virtue to Men's Esteem and Practice, we must show them that it is consistent

sistent with Pleasure : and on the contrary, if we separate Pleasure from Virtue, People will be strongly tempted to forsake a virtuous Course. Besides, that which gives Pleasure only, without Instruction, can at best but amuse and soften the Mind. Don't you see, Sir, how much a Philosopher I'm become, by hearing you ? But let us go on to the End: for we are not yet perfectly agreed.

A. I hope we shall be very quickly. And since you are grown so much a Philosopher, give me leave to ask you one Question more. We have oblig'd Musicians, and Poets, to employ their Art only for promoting Virtue : and the Subjects of your new Republick are debarr'd from all such Spectacles as can only please, and not instruct them. But what wou'd you do with Conjurers ?

B. They are Impostors that ought to be banish't from all Societies.

A. They do no harm. You cannot think they are Sorcerers : so that you have no Reason to be afraid of their practising any diabolical Art.

B. No, I don't fear that : nor shou'd I give the least Credit to any of their senseless Stories. But they do harm enough by amusing the common People. I will not suffer such idle Persons in my Commonwealth, as divert others from their Business,

ness, and have no other Employment but to amuse People with foolish Talk.

A. But perhaps they get a Livelihood that Way; and lay up Wealth for themselves, and their Families.

B. No matter: they must find out some honest Way of living. It is not enough that they seek a Livelihood; they must gain it by some Employment that is useful to the Publick. I say the same of all those strolling Vagabonds who amuse Crowds with silly Prattle and foolish Songs. For tho' they should never lie, nor say any thing that is immodest; their being useless to the Publick is Guilt enough. So that they ought either to be excluded from the Society, or compell'd to follow some useful Occupation.

A. Wou'd you not at least tolerate Tragedians, provided they represent no Scenes of Immodesty, or extravagant Love? I don't ask you this Question as a Christian: Answer only as a Law-giver, and a Philosopher.

B. If Tragedies did not conduce to Instruction as well as to Pleasure, I shou'd condemn them.

A. Right. In that you are exactly of PLATO's Opinion: For he wou'd not allow of any Poems or Tragedies in his Republick, that shou'd not first be examin'd by the Guardians of the Laws: that
so

so the People might neither hear nor see any thing but what should tend to strengthen the Laws, and promote Virtue. In this you likewise fall in with the Sentiments of other antient Authors, who judg'd that Tragedy ought to turn chiefly upon two Passions; either the *Terror* that arises from a View of the fatal Effects of Vice; or that *Compassion* which accompanies the Representation of an oppressed and steady Virtue. SOPHOCLES and EURIPIDES wrote with these Views, and always endeavour'd to excite either *Pity*, or *Terror*.

B. I remember I have met with this last Rule in Mr. BOILEAU's Art of Poetry.

A. You are right. He's a Man that knows perfectly well not only the Foundation of Poetry; but likewise the solid Aim to which Philosophy (superiour to all Arts) ought to direct the Poet.

B. But whither are you leading me all this while?

A. I lead you no farther: you guide yourself now; and are happily come to the Conclusion I first propos'd. Have you not said, that in your Republick, you would not suffer idle People who amuse others, and have no other Business but merely to talk? Is it not upon this Principle that you would exclude all such Tragedies



DIALOGUES

Tragedies as do not convey Instruction as well as Pleasure? Now will you suffer that to be done in Prose, that you will not tolerate in Verse? After such a just Rigour against useless Poetry, how can you shew any Favour to those * Declaimers who talk only to shew their Parts?

B. But these Orators we were speaking of, have two Designs that are commendable.

A. What are they?

B. The first is to maintain themselves: for, by their Profession they procure a Subsistence. Their Rhetorick gets them Repute; and this brings along with it that Wealth they stand in need of.

A. You your-self have already answer'd this Pretence, for, did you not say that

'tis



** Who can behold, without Indignation, how many Mists and Uncertainties these specious Tropes and Figures have brought on our Knowledge? How many Rewards that are due to more profitable and difficult Arts, have been still snatch'd away by the easy Vanity of fine speaking: for now I am warm'd with this just Anger, I cannot withhold my self from betraying the Shallowness of all those seeming Mysteries, upon which we Writers, and Speakers look so big. And in few Words, I dare say, that of all the Studies of Men, nothing may be sooner obtain'd, than this vicious Abundance of Phrase, this Trick of Metaphors; this Volubility of Tongue, which makes so great Noise in the World. But I spend Words in vain; for the Evil is now so inveterate, that it is hard to know whom to blame; or where to begin to reform. We all value one another so much upon this beautiful Deceit, and labour so long after it, in the Years of our Education; that we cannot but ever after think kinder of it than it deserves.*

Bishop SPENCER's Hist. of the Royal Society, p. 112.

'tis not enough that one gains a Livelihood, unless he get it by some Employment that is useful to the Publick? He who should represent Tragedies that give no Instruction, might get his Bread by them: but this wou'd not hinder you from driving him out of your Commonwealth. You wou'd say to him, "Go chuse some regular useful Employment; and don't divert your Neighbours from their Business. If you wou'd have a lawful Gain from them; apply your self to do them some real Service; or to make them more wise and virtuous." Now why shou'd you not say the same to the Rhetoricians?

B. But I have a second Reason to offer for tolerating them.

A. Pray, let us hear it.

B. Why; the Orator serves the Publick.

A. In what?

B. He improves People's Minds, and teaches them Eloquence.

A. Suppose I shou'd invent some fantastick Art, or imaginary Language, that cou'd not be of any Use; cou'd I serve the Publick by teaching such a senseless Language, or silly Art?

B. No: because one cannot serve others as a Master, unless he cou'd teach them something that is useful.

A. You,

A. You cannot prove then that an Orator serves the Publick, by his teaching Eloquence, unless you cou'd first shew that 'tis an useful Art. Of what Use are a Man's fine Thoughts if they do not advance the Publick Good? I'm very sensible that they are advantageous to himself; for they dazle his Hearers; who have so bad a Taste that they will applaud his Skill, and even reward him for his useles Talk. But ought you to suffer such a mercenary fruitless Eloquence in the Government you have to model? A Shoemaker is serviceable in his way, and maintains his Family with what he gain's by supplying other People's Necessities. So that you see the most ordinary Employments tend to some useful Purpose: and there is no other Art but the Rhetorician's that serves only to amuse People with talking. In fine, such Eloquence can only, on the one hand, satisfy the vain Curiosity of the Hearers, and encourage their Idleness; and on the other, gratify the Declaimer's Pride, and Ambition. But for the Honour of your Republick, Sir, do not tolerate such an Abuse.

B. I must grant that an Orator's Aim shou'd be to make People more wise and virtuous.

A. Don't forget this: you shall see the Consequences of it by and by.

B. Not.

B. Notwithstanding this Concession; he who is employ'd in instructing others, may at the same time endeavour to acquire Reputation and Wealth, for himself.

A. I told you before, that we are not now handling the Point as Christians: I need only use Philosophy against you. Let me put you in Mind that you grant an O-
rator is oblig'd to instruct others with a Design to improve them in Virtue. Thus we get rid of all useless Declaimers. We ought not even to suffer *Panegyrist*s any farther than they render true Wisdom and Probity more amiable by their Praises; and propose Models of * Virtue and Valour that are worthy of Imitation.

B. What then, is a Panegyrick good for nothing, unless it be full of Morality?

A. Have you not granted this already? Instruction is the proper End of Speech: and the only good Reason for praising any Hero, is, that we may represent his Worth to others, in order to excite their Emulation; and to shew them that Virtue and true Glory are inseparable. Therefore a

D

Pan-

* Perspicuum est igitur alia esse in homine optanda, alia laudanda. Genus, Forma, Vires, Opes, Divitiæ, ceteraque quæ fortuna det, aut extrinsecus, aut corpori non habent in se veram laudem; quæ debent VIRTUTI dari potius. Virtus autem quæ est per se ipsa laudabilis, & sine qua nihil laudari potest, tamen habet plures partes, quarum alia est ad laudationem aptior. CIC.
de Orat. lib. ij.

Panegyrick shou'd be kept free from all general, excessive, flattering Praises; and such barren Thoughts as do not afford the least Instruction. Every thing shou'd tend to make the Hearers in love with what is truly Great and Good. But we find that most Panegyrist's seem to magnify particular Virtues, only that they may the more effectually praise those that practis'd them, and set off their Heroes to greater Advantage. When they have any one to praise, they exalt his peculiar Virtues far above all others. But every thing has its Turn; and on another occasion, those very Qualities which they prefer'd before, must now give place to some other Virtues, that come in course to be extoll'd to the highest Pitch. In this respect, I think PLINY is to be blam'd. If he had prais'd TRAJAN, as a fit Model for other Heroes to copy after, this wou'd have been a Design worthy of an Orator. But the Praise of that Prince, (however deserving he was) ought not to have been PLINY's chief Aim. TRAJAN shou'd only have been propos'd to Mankind as an imitable Example, to allure them to Virtue. When a Panegyrist has such a mean View, as to praise the *Person*, rather than the *Virtues* that render him conspicuous, this is only Flattery address'd to Pride.

B. What

B. What think you then of those Poems that were made in Praise of antient Heroes? HOMER has his ACHILLES; and VIRGIL, his ÆNEAS. Will you condemn these two Poets?

A. By no means, Sir: Do but examin the Design of their Works. In the *Iliad*, ACHILLES is the chief Hero; but his Praise is not the main End of the Poem. His Character is faithfully drawn with all its * Defects: nay these very Defects are a part of that Instruction which the Poet design'd to convey to Posterity. The great † Design of this Work was to inspire the *Greeks* with the Love of warlike Glory; and a dread of Discord, as the greatest Obstacle to Success. This moral Instruction is plainly interwoven throughout the Poem. The *Odysee* indeed represents, in || ULYSSES, a Hero more regular, and more accomplish'd: but this is still natural. For, of course, a

D. 2

Man

* Impiger, iracundus, inexorabilis, acer:
Jura negat sibi nata: nihil non arrogat armis,
HOR. de A. P.

† Trojani belli Scriptorem, maxime Lolli,
Dum tu declamas *Roma*, *Præneste* relege:
Qui, quid sit PULCHRUM, quid turpe, quid UTILE,
(quid non,
Pleniùs ac meliùs *Chryssippo* & *Crantore* dicit.
Fabula qua Paridis propter narratur amorem,
Stultorum Regum & populorum continet ætus.

HOR. *Epist.* lib. j. *Ep.* 2.

|| Rursus quid Virtus, & quid Sapientia possit,
Utile proposuit nobis exemplar *Ulysses*. *Ibid.*

DIALOGUES

Man like ULYSSES, whose chief Character is Wisdom, must be more wary, and uniform in his Conduct, than such a rough, warm, forward Youth as ACHILLES. So that in drawing both these Heroes, HOMER seems only to have copy'd Nature. In fine, throughout the *Odysee* we find innumerable Instructions for the whole Conduct of Life : And one cannot but observe that the Poet's Design, in describing a prudent Man, whose Wisdom makes him always successful, was, to shew Posterity what good Effects might be expected from prudent Piety, and a regular Life. VIRGIL, in his *Æneid*, has imitated the *Odysee* in his * Hero's Character ; and has drawn him brave, moderate, pious, and steady. But it is evident that the Praise of ÆNEAS was not the Poet's principal Aim. That Hero was design'd to represent the † *Roman* People, who descended from him : and VIRGIL mean't to shew them that their Extraction was Divine ; that the Gods had destin'd them to govern the World : and by this he animated them to the Practice of such heroick Virtues as might support the Glory design'd

* Rex erat Æneas nobis, quo justior alter
Nec pietate fuit, nec bello major & armis

† Nunc age, Dardanium prolem quæ deinde sequantur
Gloria, qui mancant Itala de gente Nepotes,
Illustres animas, nostrumq; in nomen iuras,
Expeditam dictis, & te tua fata docebo.

design'd for them. Now a Heathen cou'd not possibly devise a nobler Moral than this. The only Fault of which VIRGIL can be suspected, is his having had his private Interest too much in view ; and his turning his excellent Poem to the * Praise of AUGUSTUS, and his Family, with too great an Air of Flattery. But we ought not to criticize any Author too severely.

B. But will you not allow a Poet, or an Orator to seek his Fortune in an honourable Way ?

A. After this useful Digression concerning Panegyricks, we now return to the Difficulty you propos'd. The Question is, whether an Orator ought to be intirely disinterested ?

B. I don't think that he ought : for this wou'd over-turn the most common Maxims.

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A. In

* Huc, geminas huc flecte acies ; hanc aspice Gentem
Romanosque tuos. Hic CÆSAR, & omnis *Iulii*
 Progenies magnam cœli ventura sub axem.
 Hic vir, hic est tibi quem promitti sæpius audis
 Augustus Cæsar, Divi genus : aurea condet
 Sæcula qui rursus *Latia*, regnata per arva
 Saturno quondam : —

Excudent alij spirantia mollius æra.

Crede equidem, vivos ducent de marmore vultus ;

Orabunt causas melius : cœlique mentus

Describent radio ; & surgentia Sidera dicent :

Tu regere imperio populos, ROMANE, memento :

Hæ tibi erunt Artes, pacisque imponere morem ;

Parcere Subjectis, & debellare Superbos.

ÆNEID. lib. vi.

A. In your Republick, wou'd you not have Orators oblig'd to the strictest Rules of Truth? Don't you own that they ought never to speak in publick; but in order to instruct People; to reform their Conduct; and strengthen the Laws?

B. Yes.

A. An Orator then shou'd have nothing either to hope, or fear, from his Hearers, with regard to his own Interest. If you allow'd of * ambitious mercenary Declaimers, do you think they wou'd oppose all the foolish unruly Passions of Men? If they themselves be subject to Avarice, Ambition, Luxury, and such shameful Disorders; will they be able to cure others? If they seek after Wealth; can they be fit to disengage others from that mean Pursuit? I grant that a virtuous and disinterested Orator ought always to be supply'd with the Conveniencies of Life: nor can he ever want them, if he be a true Philosopher; I mean, such a wise and worthy Person as is fit to reform the Manners of Men: For then he will live
after

* Jam hoc quis non videt, maximam partem Orationis in tractatu æqui bonique consistere? Dicetne de his secundum debitam rerum dignitatem malus atque iniquus? Denique — demus id quod nullo modo fieri potest, idem ingenij, studij, doctrinæ, pessimo, atque optimo Viro, uter melior dicetur Orator? Nimirum qui homo quoque melior. Non igitur unquam malus idem homo, & perfectus Orator. *QUINT. lib. xij. c. 1.*

after a plain, modest, frugal, laborious manner: He will have occasion but for little: and that little he will never want; tho' he shou'd earn it with his own hands. Now, what is superfluous ought not to be offer'd him as the Recompence of his publick Services: and indeed it is not worthy of his Acceptance. He may have Honour and Authority conferr'd on him: but if he be Master of his Passions (as we suppose) and above selfish Views, he will use this Authority only for the publick Good; and be ready to resign it, when he can no longer enjoy it without Flattery, or Dissimulation. In short, an Orator cannot be fit to persuade People, unless he be inflexibly upright: For, without this steady Virtue, his Talents and Address wou'd, like a mortal Poison, infect and destroy the Body-politick. For this Reason, * C I C E R O thought that Vir-

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tue

* Est enim Eloquentia una quædam de summis virtutibus ---- quæ quo major est vis, hoc est magis P R O - B I T A T E jungenda, summaque P R U D E N T I A; quarum virtutum expertibus si dicendi copiam tradiderimus, non eos quidem Oratores effecerimus; sed furentibus quædam arma dederimus. *De Orat. lib. iij. §. 14.*

Sit ergo nobis Orator quem instituimus is, qui a M. Cicero finitur, V I R B O N U S dicendi peritus ---- Adde quod ne studio quidem operis pulcherrimi vacare mens, nisi omnibus vitiis libera, potest ---- Quid putamus facturas cupiditatem, avaritiam, invidiam? quarum impotentissimæ cogitationes, somnos etiam ipsos, & illa per quietem visa, perturbent. Nihil est enim tam occupatum, tam multiforme, tot ac tam variis affectibus concisum atque laceratum, quam mala mens ---- Q U I N T. lib. xij. cap. 1.

true is the chief and most essential Quality of an Orator : and that he shou'd be a Person of such unspotted Probity as to be a Pattern to his Fellow-Citizens : without which he cannot even *seem* to be convinc'd himself of what he says ; and consequently, he cannot persuade others.

B. I'm sensible there is a great deal of weight in what you say : but after all, may not a Man fairly employ his Talents to raise himself in the World ?

A. Let us look back always to the Principles we laid down. We have agreed that Eloquence and the Profession of an Orator, shou'd be devoted to the Instruction of People, and the Reformation of their Practice. Now to do this with Freedom, and Success, a Man must be disinterested ; and must teach others to contemn Death, and Riches, and unmanly Pleasure. He must infuse into their Minds the Love of Moderation, Frugality, a generous Concern for the publick Good, and an inviolable Regard to the Laws and Constitution : And the Orator's Zeal for all these must appear in his Conduct, as well as in his Discourses. But will he who strives to please others, that he may make his Fortune ; and who therefore avoids disobliging any-body ; I say, will such an artful selfish Person inculcate unacceptable Truths with Boldness and

Autho-

Authority? or, if he shou'd; will any one believe a Man who does not seem to believe himself?

B. But supposing him to be in narrow Circumstances, he does no harm; I hope, by endeavouring to improve them.

A. If he be pinch't, let him try to mend his Condition some other way. There are other Professions that will easily set him above Want. But if he be in such extreme Distress as to depend on Relief from the Publick; he is not yet fit to be an Orator. Wou'd you chuse Men that are indigent, and almost starving, to be Judges in your Commonwealth? Wou'd you not be afraid that their Wants might expose them to Corruption; or betray them into some dishonourable Compliance? Wou'd you not rather chuse Persons of Note and Distinction who are above Necessity, and out of the reach of its Temptations?

B. I believe I shou'd.

A. For the same Reason, if you wanted Orators, that is, publick Masters to instruct, reclaim, and form the Minds and Manners of the People, wou'd you not chuse such Men as wanted nothing, and are far above little selfish Aims? And if there were others who had proper Talents for this superiour Office, but were clogg'd with

with their personal Concerns, and narrow Views of private Interests ; wou'd you not excuse them from shewing their Eloquence till they were more easy and disengag'd in their Circumstances ; and cou'd speak in Publick without being suspected of any mean Design?

B. It wou'd be better. But don't the Experience of our own Age plainly shew, that an Orator may make his Fortune by preaching rigid Virtue, with great Vehemence? Where can we find keener Satires against the prevailing Corruptions of the Age, and severer moral Characters than those which come from the Pulpit? Yet People are not disturb'd at them : nay they are pleas'd with them : and the ingenious Preacher gets Preferment by them.

A. It is very true : but moral Instructions have no Weight nor Influence, when they are neither supported by clear Principles, nor good Examples. Whom do you see converted by them? People are accusom'd to hear such Harangues : and are amus'd by them, as with so many fine Scenes passing before their Eyes. They hearken to such Lectures just as they wou'd read a Satire : and they look on the Speaker as one that acts his Part well. They believe
his

his † Life, more than his Talk : and and when they know him to be selfish, ambitious, vain, given up to Sloth and Luxury ; and see that he parts with none of

† *The Clergy have one great Advantage beyond all the rest of the World in this respect, besides all others, that whereas the particular Callings of other Men prove to them great Distractions, and lay many Temptations in their Way, to divert them from minding their high and holy Calling, of being Christians ; it is quite otherwise with the Clergy : the more they follow their proper Callings, they do the more certainly advance their general one : the better Priests they are, they become also the better Christians. Every part of their Calling, when well perform'd, raises good Thoughts, and brings good Idea's into their Minds ; and tends both to encrease their Knowledge, and quicken their Sense of divine Matters. A Priest therefore is more accountable to God, and the World for his Deportment, and will be more severely accounted with, than any other Person whatsoever. He is more watch't over and observ'd than all others. Very good Men will be, even to a Censure, jealous of him : very bad Men will wait for his halting, and insult upon it : and all sorts of Persons will be willing to defend themselves against the Authority of his Doctrine and Admonitions, by this, He says, but does not : — the World will reverse this quite, and consider rather how a Clerk lives, than what he says. They see the one ; and from it conclude what he himself thinks of the other : and will think themselves not a little justified, if they can say that they did no worse than they saw their Minister do before them. Therefore a Priest must not only abstain from gross Scandals ; but keep at the farthest Distance from them, — Such Diversions as his Health or the Temper of his Mind, may render proper for him, ought to be manly, decent, and grave ; and such as may neither possess his Mind or Time too much, nor give a bad Character of him to his People. He must also avoid too much Familiarity with bad People ; and the squandering away his Time in too much vain and idle Discourse. His Cheerfulness ought to be frank ; but neither excessive nor licentious. His Friends, and his Garden ought to be his chief Diversions ; as his Study, and his Parikhought to be his chief Employments.* —

Bp. BURNET'S Disc. of the Pastoral Care, Ch. viii.

of those Enjoyments which he exhorts others to forsake; tho' for the sake of Custom and Ceremony, they hear him declaim; they believe and act as he does. But, what is worst of all; People are too apt to conclude, that Men of this Profession don't believe what they teach: this disparage's their Function; and when others preach with a sincere Zeal; People will scarce believe this Zeal to be sincere.

B. I cannot but own that your Notions hang well together; and that they are very convincing when one considers them attentively. But tell me freely, does not all you have said on this Subject flow from a pure Zeal for Christian Piety?

A. No: If an Unbeliever reason justly, he must fall into the same Train of Thoughts: but indeed one must have a Christian Spirit to act up to them: For, 'tis Grace alone that can suppress the disorderly Emotions of Self-Love. When I press't you with the Authority of SOCRATES and PLATO, you wou'd not resign your Judgment to their's: and now, since Reason itself begins to convince you; and that I need not enforce the Truth from Authorities; what if I shou'd shew you after all, that I have only us'd their Arguments on this Subject.

B. Is it possible? I shou'd be very glad of it.

A. Well,

A. Well then: PLATO introduces SOCRATES discoursing with GORGIAS a famous Rhetorician, and CALLICLES, one of his Disciples. This GORGIAS was ISOCRATES' Master; and (as TULLY tells us,) he was the first Man that boasted of his being able to talk eloquently on every thing: in which ridiculous Vanity he was afterwards imitated by other Greek Declaimers. These two Men, GORGIAS, and CALLICLES, harangued plausibly enough on every Subject; being Wits that shone in Conversation: and had no other Business but to talk finely. However they wanted what * SOCRATES wish't every Man to have; solid Principles of Morality, and a sedate just way of Reasoning. PLATO therefore having shewn what a ridiculous Turn of Mind these Men had; he represents SOCRATES as diverting himself with their Folly, and facetiously puzzling the two Orators so much, that they cou'd
not

* — Inveni sunt qui, cum ipsi doctrina, & ingeniis abundarent, a re autem civili & negotiis, animi quodam judicio abhorrent, hanc dicendi exercitationem exagitant, atque contemnerent. Quorum Princeps SOCRATES fuit, is qui omnium eruditiorum testimonio, totiusque judicio *Gracia*, cum prudentia, & acumine, & venustate, & subtilitate, tum vero eloquentia, varietate, copia, quamcumque in partem dedisset, *Omnium* fuit facile princeps—cujus ingenium variosque Sermo- nes immortalitati scriptis suis PLATO tradidit—

CICERO *de Orat.* lib. j. §. 16.

not tell him what Eloquence is. Then he proves that Rhetorick, (which was the Profession of these Declaimers) is not truly an *Art*: For, according to him, “ an Art “ is a regular Discipline, which teaches “ Men to do something that will help to “ make them wiser, or better than they “ are.” So that he allows of no other *Arts* but the *Liberal* ones: And he shews that even these are perverted, when they are apply’d to any other End besides training up Men to Virtue. He proves that this was not the Aim of the Rhetoricians: that even THEMISTOCLES and PERICLES had quite other Views; and that therefore they were not truly Orators. He says those famous Men only persuaded the *Athenians* to make Harbours; and build Walls; and obtain Victories: They only made their Citizens wealthy, warlike, and powerful; and were afterwards ill-treated for it: which was really no more than they might have expected. If they had render’d the People good and virtuous by their Rhetorick, they wou’d have been sure of a just Recompence: For, he who makes Men upright, and good, cannot lose the Reward of his Labour; seeing Virtue, and Ingratitude, are inconsistent. I need not tell you all the Arguments he uses to shew how useless such false Rhetorick is: for,

for, all that I have said hitherto on this Point, in my own Name, is really taken from him. It will be more proper to represent to you what he says of the Evils that these vain Haranguers occasion in the Republick.

B. It is evident that such Rhetoricians were dangerous in the *Grecian* Commonwealths, where they cou'd mislead the People ; and usurp the Government.

A. That is the chief Danger that *SO-CRATES* apprehended from them. But the Principles he lays down, on this occasion, reach a great deal further. In fine, tho' you and I speak now of ordering a Commonwealth ; our Inquiry, and Conclusions are not applicable to Democracy alone ; but to every kind of Government, whether it be strictly a *Republick*, an *Aristocracy*, or a *Monarchy*. So that the particular Form of Government does not enter into the present Question. For in all Countries, the Rules of *SO-CRATES* are equally useful.

C. I wish you wou'd explain them to us.

A. He says that seeing a Man is compos'd of a Mind, and a Body ; he ought to improve them both. Now there are two Arts that concern the Mind ; and two others, that relate to the Body. The two that belong to the Mind, are *Moral*
Philo-

Philosophy, and the Knowledge of the *National* Laws. Under the Head of Moral Philosophy he comprehends the Laws of Nature and Nations; and all those Dictates of Philosophy that are proper to govern the Inclinations and Manners of the whole Republick, as well as of every individual Member of it. He consider'd the second Art, as a Remedy that is to be us'd to suppress Falshood, Injustice, and the like Disorders among the Citizens: For, by it Law-Suits are determin'd; and Crimes are punish't. So that moral Philosophy serves to prevent Evil; and the Knowledge of the Laws and Constitution, to punish it. There are likewise two Arts for managing the Body; the *Gymnastick* Art, which by due Exercise and Temperance, renders it healthy, active, vigorous, and graceful; (for, you know, Sir, the Antients made a wonderful Use of this Art; which we have now quite lost;) and the Knowledge of *Physick* which cures the Body, when it's Health is lost, or impair'd. The Gymnastick Art assists the Body, as Moral Philosophy doth the Soul; namely to form, and improve it: And Skill in Medicine is helpful to the Body, as the Knowledge of the Laws is to the Mind; for correcting and curing Disorders. But this wise Institution was alter'd, says SOCRATES;

CRATES: Instead of a solid practical Philosophy, we have only the vain Subtilty of wrangling Sophists: a Set of spurious Philosophers who abuse Reason: and, having no Sense of publick Good, aim only at promoting their own selfish Ends. Instead of attaining a thorough Insight into the National Laws, People are amused and misled by vain-glorious Ostentation of these Rhetoricians, who endeavour only to please and dazle the Mind: and instead of recommending the Knowledge of the publick Constitution, and the Administration of Justice, (which being the Medicin of the Soul, shou'd be apply'd to cure it's disorderly Passions,) these false Orators think of nothing but how to spread their own Reputation. And with regard to the Body, (says SOCRATES) the Gymnastick Art begins to be exchang'd for Skill in Dress; which gives the Body but false deceitful Ornaments. Whereas we ought to desire only such a natural Comeliness as results from Health of Body, and due Proportion of its Members; which must be acquir'd and preserv'd by Temperance and Exercise. The proper and seasonable Use of Medicin is likewise laid aside to make room for delicious Dishes, and such palatable Things as raise and ensnare the Appetite. And instead of carrying off gross Humours from the Body

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by proper Evacuations, to restore its Health; Nature is clog'd and over-charg'd; and a false Appetite is excited by all the various ways of Luxury and Intemperance. He farther observes, that those Orators, who in order to cure Men, shou'd have given them bitter Physick, and with Authority have inculcated the most disagreeable Truths; have on the contrary done for the Mind, what Cooks do for the Body: Their Rhetorick is only an Art of dressing up Delicacies to gratify the corrupted Taste of the People. All their Concern is to please and sooth them, by raising their Curiosity and Admiration. For, these Declaimers harangue only for themselves. He concludes his Remarks with asking, Where are those Citizens whom the Rhetoricians have cur'd of their vicious Habits? Whom have they made sober and virtuous? Thus SOCRATES describes the general Disorders, and Corruption of Manners that prevail'd in *his* Time. But does he not talk like * One
of

* --- The Ornaments of Speaking --- are much degenerated from their original Usefulness. They were at first, no doubt, an admirable Instrument in the Hands of wise Men, when they were only employ'd to describe Goodness, Honesty, Obedience; in larger, fairer, and more moving Images; to represent Truth cloath'd with Bodies; and to bring Knowledge back again to our very Senses, whence it was at first deriv'd to our Understanding. But now they are generally chang'd to worse Uses; they make the Fancy disgust

of the present Age, who observes what passes among us; and speaks of the Abuses that reign in our own Days? Now you have heard the Sentiments of this wise Hea-then: what do you say of that Eloquence which tends only to please, and give pretty Descriptions; when (as he says) we ought to cauterize, and cut to the Quick; and earnestly endeavour to cure People's Minds by the Bitterness of Remedies, and the Severity of an abstemious Diet? I appeal to your own Judgment in this Case: If you were sick, wou'd you be pleas'd with a Physician, who in the Extremity of your Illness shou'd waste his Time, and amuse you with explaining to you some fine Hypothesis in an elegant Stile; instead of making pertinent Inquiries into the Cause, and Symptoms of your Distemper; and prescribing suitable Remedies. Or, in a Trial at Law, where your Estate, or your Life were at stake, what would you think of your Lawyer, if he shou'd play the Wit in your Defence, and fill his Pleading with Flowers of Rhetorick and quaint Turns, instead of arguing with Gravity, Strength of Reason, and

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Altho' the best Things, if they come scold and unadorn'd: they are in open defiance against Reason; professing not to hold much Correspondence with that; but with it's Slaves, the Passions: they give the Mind a Motion too changeable and bewitching, to consist with right Practice. —

Bp. SPRAT's Hist. of the Royal Society, p. 111, 112.

Earnestness, to gain your Cause? Our natural Love of Life, and Well-being, shows us plainly the Absurdity of false Oratory, and of the unseasonable Ostentation of it, in such Cases as I have now mentioned: but we are so strangely unconcern'd about Religion, and the moral Conduct of Life, that we do not observe the same Ridicule in careless, vain-glorious Orators; who yet ought to be the spiritual Physicians and Censors of the People. Indeed the Sentiments of *S O C R A T E S* on this Subject ought to make us ashamed.

B. I perceive clearly enough that, according to your Reasoning, Orators ought to be the Defenders of the Laws, and Instructors of the People to teach them true Wisdom and Virtue. But among the *Romans* the Rhetorick of the Bar was otherwise employ'd.

A. That was certainly the End of it. For, when Orators had not occasion to represent in their Discourses, the general Wants of the Republick: they were oblig'd to protect Innocence, and the Rights of particular Persons. And it was on this Account that their Profession was so much honour'd; and that *T U L L Y* gives us such a * lofty Character of a true Orator. *B.*

* Neque verò mihi quidquam præstabilius videtur, quam posse dicendo tenere Hominum corrus, mentes allicere,

B. Let us hear then how Orators ought to speak. I long to know your Thoughts on this Point : seeing you deny the finical, florid manner of ISOCRATES, which is so much admir'd and imitated by others.

A. Instead of giving you my own Opinion, I shall go on to lay before you the Rules that the Antients give us : but I shall only touch upon the chief Points : For, I suppose, you don't expect that I should enter into an endless Detail of the Precepts of Rhetorick. There are but too many useless ones ; which you must have read in those Books where they are copiously explain'd. It will be enough if we consider the most important Rules. PLATO in his *Phædrus* shews us, that the greatest Fault of Rhetoricians is their studying the Art of Perswasion, before they have learn't, (from the Principles of

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true

licere, voluntates compellere quo velit ; unde autem vellet, deducere. Hæc una res in omni libero populo, maximeque in pacatis tranquillisque civitatibus præcipuè semper floruit, semperque dominata est. Quid enim est aut tam admirabile, quam ex infinita multitudine hominum existere unum, qui id quod omnibus Naturâ sit datum, vel solus, vel cum paucis facere possit ? — aut tam potens, tamque magnificum, quam populi motus, Judicum religiones, Senatus gravitatem, unius oratione converti ? — ac ne plura, quæ sunt penè innumerabilia, confister, comprehendam brevi ; sic enim statum, perfecti Oratoris moderatione, & sapientia, non solum ipsius Dignitatem, sed & privatorum plurimorum, & universæ Reipublicæ salutem maximè contineri —

C. J. C. de Orat. lib. j. §. 8.

true Philosophy,) what those things are of which they ought to perswade Men. He wou'd have Orators begin with the Study of Mankind in general ; and then apply themselves to the Knowledge of the particular Genius and Manners of those whom they may have Occasion to instruct and perswade. So that they ought first of all to know the Nature of Man, his chief End, and his true Interest ; the Parts of which he is compos'd, his Mind, and his Body ; and the true Way to make him happy. They ought likewise to understand his Passions, the Disorders they are subject to, and the Art of governing them ; how they may be usefully rais'd, and employ'd on what is truly good ; and, in fine, the proper Rules to make him live in Peace, and become entirely sociable. After this general Study, comes that which is particular. Orators ought to know the Laws and Customs of their Country ; and how far they are agreeable to the Genius and Temper of the People ; what are the Manners of the several Ranks and Conditions among 'em ; their different Ways of Education ; the common Prejudices, and separate Interests that prevail in the present Age ; and the most proper Way to instruct and reform the People. You see, Sir, this Knowledge comprehends all the solid Parts of Philosophy and Politicks.

So

So that PLATO meant to shew us, that none but a Philosopher can be a true Orator. And 'tis in this Sense we must understand all he says in his GORGIAS, against the Rhetoricians; I mean, that Set of Men who made Profession of talking finely, and perswading others: without endeavouring to know, from solid Philosophy, what one ought to teach them. In short, according to PLATO, the true Art of Oratory consists in understanding those useful Truths of which we ought to convince People; and the Art of moving their Passions, in order to Perswasion. * CICERO says almost the very same things. He seems, at first, to think that an Orator shou'd know every thing; because that he may have occasion to speak on all sorts of Subjects; and (as SOCRATES observ'd before him) † a Man can never talk well on a Point of which he is not intirely

E 4

Master.

* *Ac mea quidem sententia nemo poterit esse omni laude cunctatus Orator, nisi erit omnium rerum magnarum, atque artium scientiam consecutus. De Orat. lib. i. §. 6. Oratorem plenum atque perfectum esse cum dicam, qui de omnibus rebus possit varie copioseque dicere. Ibid. §. 13. Verum enim oratori quæ sunt in hominum vita, quandoquidem in ea versetur orator, atque ea est ei subjecta materies, OMNIA quæ sita, audita, lecta, disputata, tractata, agitata esse debent. Lib. iij. §. 14.*

† Etenim ex rerum cognitione efflorescat, & reddider oportet Oratio: quæ, nisi subest res ab Oratore percepta, & cognita, inanem quandam habet elocutionem, & penè puerilem. *De Orat. lib. j. §. 6.*

Master. But afterwards, because of the pressing Necessities and Shortness of Life, TULLY insists only upon those Parts of Knowledge that he thinks the most necessary for an Orator. He wou'd have him at least well instructed in all that Part of * Philosophy which relates to the Conduct and Affairs of social Life. But above all Things he wou'd have an Orator † know the Frame of Man, both with regard to his Soul, and Body, and the natural Tendency and Force of his Passions; because the great End of Eloquence is to move the secret Springs of them. He reckons the ‡ Knowledge of the Laws, and

* Positum sit igitur in primis — sine Philosophia non posse effici, quem quærimus Eloquentem — nec verò sine Philosophorum disciplina, genus, & speciem cujusque rei cernere, neque eam definiendo explicare, nec tribuere in partes possumus: nec judicare quæ vera, quæ falsa sint; neque cernere consequentia, repugnantia videre, ambigua distinguere. Quid dicam de natura rerum cujus cognitio magnam orationis suppeditat copiam? De Vita, de Officiis, de Virtute, de Moribus? *Orat.*

§. 4.

† Omnes animorum motus quos hominum generi, rerum natura tribuit, penitus pernoscenti. — *De Orat. lib. j. §. 5.* — Num admoveri possit oratio ad sensus animorum, atque motus vel inflammandos, vel etiam extinguendos (quod unum in oratore dominatur,) sine diligentissima peruestigatione earum omnium rationum quæ de naturis humani generis, ac moribus, a Philosophis explicatur — *De Orat. lib. j. §. 14.* Quare hic locus de VITA & MORIBUS, totus est oratori perdiscendus. *Ibid. §. 15.*

‡ Bibliothecas mehercule omnium Philosophorum unus mihi videtur duodecim Tabularum libellus, si quis
Legum

and Constitution, to be the Foundation of all publick Discourses: but he does not think a thorough Insight into all the particular Cases and Questions in Law to be necessary; because, upon occasion, one may have recourse to experienc'd Lawyers, whose peculiar Profession it is to understand and disentangle such intricate Points. He thinks, with PLATO, that an Orator shou'd be a * Master of Reasoning; and know how to define, and argue, and unravel the most specious Sophisms. He says we destroy Eloquence, if we shou'd separate it from Philosophy: For then, instead of wise Orators, we shou'd have only trifling injudicious Declaimers. He further requires not only an exact Knowledge of all the Principles of Ethicks; but likewise that the Orator be fully acquainted with

Legum fontes, & capita viderit, & auctoritatis pondere & utilitatis ubertate superare. Ac si nos, id quod maxime debet, nostra PATRIA delectat. --- Cujus primum nobis Mens, mos, disciplina nota esse debet: vel quia est patria, parens omnium nostrum, vel quia tanta sapientia fuisse in jure constituendo putanda est, quanta fuit in his tantis operibus Imperii comparandis. De Orat. lib. i. §. 44.

* Nec vero Dialecticis modo sit instructus, sed habeat omnes PHILOSOPHIÆ notos, & tractatos locos. Nihil enim de Religione, nihil de morte, nihil de pietate, nihil de caritate patriæ; nihil de bonis rebus, aut malis; nihil de virtutibus, aut vitijs --- nihil, inquam, sine ea scientia, quam dixi, graviter, amplè, copiosè dici, & explicari potest. *Orat. §. 33.*

with † Antiquity. He recommends the careful Perusal of the antient *Greek Writers*, especially the *Historians*; both for their *Stile*, and for the *Historical Facts* they relate. He particularly enjoins the ‡ the Study of the *Poets*: because of the great Resemblance there is betwixt the *Figures of Poetry*, and those of *Eloquence*. In fine, he often declares that an *Orator* ought to furnish his *Mind* with a clear comprehensive View of *Things*, before he attempt to speak in publick. I fancy I cou'd almost repeat some of his *Words* on this Subject; so often have I read them; and so strong an Impression did they make on my *Thoughts*. You will be surpriz'd to see

† Cognoscat etiam rerum gestarum & memoriae veteris ordinem, maximè scilicet nostræ Civitatis; sed & imperiosorum Populorum & Regum illustrium — nescire enim quid antea, quàm natus sis, acciderit, id est semper esse puerum — Commemoratio autem Antiquitatis, exemplorumque prolatio summa cum delectatione, & auctoritatem orationi affert, & fidem. *Orat.* §. 34. — Apud *Græcos* autem eloquentissimi homines remoti a causis forensibus, cum ad cæteras res illustres, tum ad scribendam historiam maximè se applicaverunt. Namque & *HERODOTUS* — & post illum *THUCYDIDES* omnes dicendi artificio mea sententia facile vicit — Denique etiam a Philosophia profectus princeps *XENOPHON* — *De Orat. lib. ij.* §. 13, 14.

‡ Legendi etiam poete, cognoscenda Historia, omnium bonarum artium scriptores. *De Orat. lib. j.* §. 34. — Est enim finitimus oratori poeta, numeris adstrictior paulò, verborum autem licentia liberior; multis verò ornandi generibus socius ac penè par; in hoc quidem certè propè idem, nullis ut terminis circumscribat aut definiat ius suum, quo minus ei liceat eadem illà facultate, & copia vagari qua velit. *Ibid.* §. 16.

see how much Knowledge, and how many * Qualities he requires. "An Orator, says he, ought to have the Acuteness of Logicians, the Knowledge of Philosophers, the Style almost of the Poets; the Elocution and Gesture of the finest Actors." Consider now how much Application must be necessary to attain all this.

C. I have observ'd indeed, on several Occasions, that some Orators, tho' they have good natural Parts, want a Fund of solid Knowledge. Their Heads seem unfurnish'd: and one cannot but perceive they labour hard for Matter to fill up their Discourses. They do not seem to speak from the Abundance of their Hearts, as if they were full of useful Truths: but they talk as if they were at a loss for the very next Thing they are to say.

A. C I C E R O takes notice of these kind of People; who live always, as it were, from Hand to Mouth, without laying up any Stock

* Non quaritur mobilitas lingue, non celeritas verborum, non denique ea quæ nobis non possumus fingere, facies, vultus, sonus. In oratore autem acumen. Dialecticorum, sententiæ Philosophorum, verba prope Poetarum, memoria Juris consultorum, vox Tragediarum, gestus penè summorum Actorum, est requirendus. Quamobrem nihil in hominum genere rarius perfecto oratore inveniri potest: quæ enim singularum rerum artifices, singula si mediocriter adepti sunt, probantur, ea nisi omnia summa sunt in oratore, probari non possunt. *De Orat. lib. j. §. 28.*

Stock of Provision. But the Discourses of such Declaimers appear always thin and half-starv'd, whatever Pains they take about them. Tho' these Men cou'd afford three Months for studying a publick Harangue, such particular Preparations, however troublesome, must needs be very imperfect : and any judicious Hearer will easily discern their Defects. They ought to have imploy'd several Years in laying up a plentiful Store of solid Notions : and then after such a general Preparation, their particular Discourses wou'd cost them but little Pains. Whereas if a Man, without this preparatory Study, lay out all his Application upon particular Subjects, he is forc'd to put off his Hearers with
 * florid Expressions, gaudy Metaphors, and jingling Antitheses. He delivers nothing

* There are two Extremes to be avoided with the utmost Care, the frigid Stile, and the boyish. The former renders a Discourse dry and insipid, by a Languor and Flairness of Expression : the latter renders it ungrateful and shocking, by a swelling Loftiness, and affected Amplification --- Those who use the frigid Stile, employ pompous Expressions when the Subject requires plain ones : and they who affect the boyish Stile, make use of low Expressions when the Matter requires the loftiest. But our Language is become so modest, so reserv'd, and so scrupulous, that the frigid Stile includes all such Expressions as are too strong, or too sparkling ; too bold and hardy Metaphors, and frequent Turns of Wit. And the boyish Stile comprehends Strokes of Humour, and quaint Conceits upon serious Subjects ; too loose and heavy Repetitions in those Parts of a Discourse that ought to be close and concise ; too violent Exaggerations, and too laborious Figures.

M. RAPIN. Vol. II, Reflexions sur L' Eloquence.

thing but indeterminate common-place Notions; and patches together Shreds of Learning and Rhetorick which any one may see were not made one for another. He never goes to the Bottom of Things, but stops in superficial Remarks, and oft-times in false ones. He is not able to shew Truths in their proper Light, and full Extent; because all general Truths are necessarily connected among themselves: so that one must understand almost all of them, before he can treat judiciously of any one.

C. However many of our publick Speakers get Repute by those slight Attainments you so much despise.

A. It is true, they are applauded by Women and the undiscerning Multitude, who are easily dazzl'd and impos'd on: but this Repute is very precarious; and cou'd not subsist long if it were not supported by a Cabal of Acquaintance, and the Zeal or Humour of a Party. They who know the true End and * Rules of Elo-

* *Expression is the Dress of Thought, and still
Appears more decent, as more suitable:
A low Conceit in pompous Words express,
Is like a Clown in regal Purple dress.
For different Styles with different Subjects sort,
As several Garbs with Country, Town, and Court.
Some by old Words to Fame have made Pretence:
Antients in Phrase, mere Moderns in their Sense!
Such labour'd Nothings, in so strange a Style,
Amaze th' Unlearn'd, and make the Learned smile.*
Mr. POPE's Essay on Criticism.

Eloquence, cannot hear such empty vain Harangues without Satiety, Disgust, and Contempt.

C. It seems then you wou'd have a Man wait several Years before he attempt to speak in publick : For the Flower of his Age must be spent in attaining that vast Fund of Knowledge you reckon necessary to an Orator : and then he must be so far advanc'd in Years, that he will have but little Time to exert his Talents.

A. I wou'd have him begin to exert them betimes : for I know very well how great the Power of Action is. But under the Pretence of exercising his Parts, I wou'd not have him immediately engage himself in any kind of Employment that will take off his Mind from his Studies. A Youth may try his Skill, from time to time : but for several Years, a careful Perusal of the best Authors ought to be his main Business.

C. Your judicious Observation puts me in mind of a Preacher I am acquainted with ; who lives, as you say, from hand to mouth ; and never thinks of any Subject till he be obliged to treat of it : and then he shuts himself up in his Closet, turns over his Concordance, *Combesix* and *Polyanthea*, his Collections of Sermons ; and Common-place Book of separate Sentences

tences and Quotations that he has gather'd together.

A. You cannot but perceive, Sir, that this Method will never make him an able judicious Preacher. In such Cases, a Man cannot talk with Strength and Clearness: he is not sure of any thing he says: nor doth any thing flow easily from him. His whole Discourse has a borrow'd Air; and looks like an awkward Piece of Patch-work. Certainly those are much to be blam'd, who are so impatiently fond of showing their Parts.

B. Before you leave us, Sir, pray tell us what you reckon the chief Effect of Eloquence.

A. PLATO says an Oration is so far eloquent as it affects the Hearer's Mind. By this Rule you may judge certainly of any Discourse you hear. If an Harangue leave you cold and languid; and only amuses your Mind, instead of enlightening it; if it does not move your Heart and Passions, however florid and pompous it may be, it is not truly eloquent. TULLY approves of PLATO's Sentiments on this Point; and tells us * that the whole Drift and Force of a Discourse shou'd tend to move those secret Springs of Action that Nature has plac'd in the Hearts of Men. Wou'd you then consult your own Mind to know whether those you hear be truly eloquent?

* Lib. I.

§. 5.
Lib. II.

§. 82.

eloquent? If they make a lively Impression upon you, and gain your Attention and Assent to what they say; if they move and animate your Passions, so as to * raise you above yourself, you may be assur'd they are true Orators. But if instead of affecting you thus, they only please or divert you, and make you admire the Brightness of their Thoughts, or the Beauty and Propriety of their Language, you may freely pronounce them to be mere Declaimers.

* See Longinus §. vij.

B. Stay a little, Sir, if you please, till I ask you a few more Questions.

A. I wish I cou'd stay longer, Gentlemen; for your Conversation is very engaging: but I have an Affair to dispatch which will not admit of Delay. To-morrow I will wait on you again: and then we shall finish this Subject at our leisure.

B. Adieu, then, Sir, till To-morrow.





THE SECOND DIALOGUE.

B. **Y**OU are extremely kind, Sir, in coming so punctually. Your Conversation Yesterday was so agreeably instructive, that we long'd impatiently to hear you again upon the same Subject.

C. For my part, I made what Haste I cou'd, lest I shou'd have come too late: For, I was unwilling to lose any part of your Discourse.

A. Such Conferences are very useful, among those who really love Truth, and talk with Temper: for then they exchange their best Thoughts, and express them as clearly as they can. As for myself, Gentlemen, I find an Advantage in conversing with you; seeing you are not displeas'd at the Freedom I take.

B. Let us leave off Compliments, Sir; I know best how to judge of myself: and
F I per-

I perceive clearly that without your Assistance I shou'd have continu'd in several Errors. I intreat you, Sir, to go on, and set me intirely right in my Notions of Eloquence.

A. Your Mistakes, (if you will allow me to call them so,) prevail among most People of Worth and Learning who have not examin'd this Matter to the Bottom.

B. Let us not lose Time in Preamble: we shall have a thousand Things to say. Proceed therefore, Sir, to rectify my Mistakes; and begin at the Point where we left off Yesterday.

A. Of what Point were we talking, when we parted? I have really forgot.

C. You were speaking of that kind of Eloquence which consists intirely in moving the Passions.

B. Yes: but I cou'd not well comprehend that the whole Design of Rhetorick is to move the Passions. Is that your Opinion, Sir?

A. By no means.

C. It seems then I mistook you Yesterday.

A. What wou'd you say of a Man who shou'd perswade without any Proof; and affect his Hearers, without enlightening them? You cou'd not reckon him a true Orator. He might seduce People by this Art of perswading them to what he wou'd, without

without shewing them that what he recommends is right. Such a Person must prove very dangerous in the Commonwealth : as we have seen before from the Reasoning of *SOCRATES*.

B. It is very true.

A. But on the other hand, what wou'd you think of a Man, who in his publick Discourses shou'd demonstrate the Truth, in a plain, dry, exact, methodical manner; or make use of the Geometrical way of Reasoning; without adding any thing to adorn or enliven his Discourse ? wou'd you reckon him an Orator ?

B. No : I shou'd think him a Philosopher only.

A. To make a compleat Orator then, we must find a Philosopher who knows both how to demonstrate any Truth ; and at the same time, to give his accurate Reasoning all the natural Beauty and Vehemence of an agreeable, moving Discourse, to render it intirely eloquent. And here lies the Difference betwixt the clear convincing Method of Philosophy ; and the affecting, perswasive Art of Eloquence.

C. What do you say is the Difference ?

A. I say a Philosopher's Aim is merely to demonstrate the Truth, and gain your Assent ; while the Orator not only con-

vinces your Judgment, but commands your Passions.

C. I don't take your Meaning exactly yet. When a Hearer is fully convinc'd, what is there more to be done?

A. There is still wanting what an Orator wou'd do more than a Metaphysician, in proving the Existence of God. The Metaphysician wou'd give you a plain Demonstration of it; and stop at the speculative View of that important Truth. But the Orator wou'd further add whatever is proper to excite the most affecting Sentiments in your Mind; and make you love that glorious Being whose Existence he had proved. And this is what we call Perswasion.

C. Now I understand you perfectly well.

A. You see then what Reason CICERO had to say, that we must never separate Philosophy from Eloquence. For, the Art of perswading without Wisdom, and previous Instruction, must be pernicious: And Wisdom alone, without the Art of Perswasion, can never have a sufficient Influence on the Minds of Men; nor allure them to the love and practice of Virtue. I thought it proper to observe this by the by, to shew you how much those of the last Age were mistaken in their Notions of this Matter. For, on the one hand

hand there were some Men of polite Learning, who valued nothing but the Purity of Languages, and Books elegantly written ; but having no solid Principles of Knowledge, with their Politeness and Erudition, they were generally Libertines. On the other hand, there were a Set of dry, formal Scholars, who deliver'd their Instructions in such a perplext, dogmatical, unaffected manner as disgusted every body. Excuse this Digression. I return now to the Point ; and must remind you that *Perswasion* has this Advantage beyond mere Conviction, or Demonstration ; that it not only sets Truth in the fullest Light, but represents it as amiable ; and engages Men to love and pursue it. * The whole Art of Eloquence therefore consists in enforcing the clearest Proofs of any Truth, with such powerful Motives as may affect the Hearers, and employ their Passions to just and worthy Ends ; to raise their Indignation, at Ingratitude ; their Horror, against Cruelty : their Compassion

F 3

* — Omnes animorum motus, quos hominum generi rerum natura tribuit, penitus pernosceri ; quod omnis vis ratioque dicendi in eorum qui audiunt, mentibus aut sedandis, aut excitandis, exprimenda est. CIC. *de Orat. lib. i. §. 5.* Maximaque pars orationis admovenda est ad animorum motus nonnunquam aut cohortatione, aut commemoratione aliqua, aut in spem, aut in metum, aut ad cupiditatem, aut ad gloriam concitandos : sæpe etiam a temeritate, iracundia, spe, injuria, crudelitate revocandos. *Ibid. lib. ij. §. 82.*

sion, for the Miserable ; their Love, of Virtue : and to direct every other Passion to its proper Objects. This is what PLATO calls affecting the Minds of an Audience ; and moving their Bowels. Do you understand me, Sir ?

B. Very plainly : and I see too that Eloquence is not a trifling Invention to amuse and dazle People with pompous Language ; but that 'tis a very serious Art ; and serviceable to Morality.

A. It is both a serious and a difficult Art. For which Reason TULLY said he had heard several Persons declaim in an elegant engaging manner ; but that there were but very few compleat Orators, who knew how to seize, and captivate the Heart.

C. I am not surpriz'd at that : For I see but very few who aim at it : Nay I freely own that CIGERO himself who lays down this Rule, seems oftentimes to forget it. What do you think of those Rhetorical Flowers with which he embellisheth his Harangues ? They might amuse the Fancy, but cou'd not touch the Heart.

A. We must distinguish, Sir, betwixt TULLY's Orations. Those he compos'd in his Youth (when he chiefly aim'd at establishing his Character,) have oft-times the gay Defect you speak of. He was then full of Ambition ; and far more con-

concern'd for his own Fame, than for the Justice of his Cause. And this will always be the Case when People employ one to plead for them, who regards their Business no farther than as it gives him an Opportunity of distinguishing himself, and of shining in his Profession. Thus we find that among the *Romans* their Pleading at the Bar, was oft-times nothing else but a pompous Declamation. After all, we must own that *TULLY*'s * youthful and

F 4

most

* Nunc causa perorata, res ipsa & periculi magnitudo, *C. Aquilli*, cogere videtur, ut te, atque eos, qui tibi in consilio sunt, obsecret, obtesteturque *P. Quintius* per senectutem ac solitudinem suam, nihil aliud, nisi ut vestrae naturae, bonitatisque obsequamini: ut, cum veritas hæc faciat, plus hujus inopia possit ad misericordiam quam illius opes ad crudelitatem — Si quæ pudore ornamenta sibi peperit, *Navi*, ea potest contra petulantiam, te defendente, obtinere; spes est & hunc miserum atque infelicem aliquando tandem posse consistere. Sin & poterit *Navius* id quod libet; & ei libebit, quod non licet; quid agendum est? Qui Deus appellandus est? cujus hominis fides imploranda? — ab ipso [*Navio*] repudiatus, ab amicis ejus non sublevatus; ab omni magistratu agitatus atque perterritus, quem præter te appellet, [*C. Aquilli*] habet neminem: Tibi se, tibi suas omnes opes fortunasque commendat: tibi committit existimationem ac spem reliquæ vitæ. Multis vexatus contumelijs, plurimis jactatus injurijs non turpis ad te, sed miser confugit; e fundo ornatissimo dejectus, ignominij omnibus appetitus — Itaque te hoc obsecrat, *C. Aquilli*, ut quam existimationem, quam honestatem in judicium tuum, prope acta jam ætate decursa que attulit, eam liceat ei secum ex hoc loco efferre; ne is, de cujus officio nemo unquam dubitavit, sexagesimo denique anno, dedecore, macula, turpissimaque ignominia notetur: ne ornamentis ejus omnibus, *Sex. Navius* pro spolijs abutatur: ne per te ferat, quo minus, quæ existimatio *P. Quintium* usque ad senectutem perduxit, eadem usque ad rogam proficatur, *CIC. Orat. pro P. Quintio.*

most elaborate Orations shew a great deal of his moving and perswasive Art. But to form a just Notion of it, we must observe the Harangues he made in his more advanc'd Age, for the Necessities of the Republick. For then, the Experience he had in the weightiest Affairs, the Love of Liberty, and the Fear of those Calamities that hung over his Head, made him display the utmost Efforts of his Eloquence. When he endeavour'd to support and revive expiring Liberty, and to animate the Commonwealth against ANTONY his Enemy ; you do not *see* him use Points of Wit and quaint Antitheses : He's *then* truly eloquent. Every thing seems artless, as it ought to be when one is vehement. With a negligent Air he delivers the most natural and affecting Sentiments ; and says every thing that can move and animate the Passions.

C. You have often spoke of witty Conceits and quaint Turns. Pray, what do you mean by these Expressions ? For I can scarce distinguish those witty Turns from the other Ornaments of Discourse. In my Opinion, all the Embellishments of Speech flow from Wit, and a vigorous Fancy.

A. But TULLY thinks, there are many Expressions that owe all their Beauty and Ornament to their Force and Propriety ;

priety ; and to the Nature of the Subject they are apply'd to.

C. I don't exactly understand these Terms : be pleas'd to shew me in a familiar way, how I may readily distinguish betwixt a Flash of Wit, (or quaint Turn,) and a solid Ornament, or * noble delicate Thought.

A. Reading, and Observation will teach you best : there are a hundred different sorts of witty Conceits.

C. But pray, Sir, tell me at least some general Mark by which I may know them : Is it Affectation ?

A. Not every kind of Affectation : but a fond Desire to please, and shew one's Wit.

C. This gives me some little Light : but I want still some distinguishing Marks, to direct my Judgment.

A. I'll give you one then, which perhaps will satisfy you. We have seen that Eloquence consists not only in giving clear convincing Proofs ; but likewise in the Art of

* True WIT is Nature to advantage dress'd,
What oft' was thought, but ne'er so well express'd ;
Something, whose Truth convinc'd at sight we find,
That gives us back the Image of our Mind.
As Shades more sweetly recommend the Light :
So modest Plainness sets-off sprightly Wit.
For Works may have more Wit than does them good ;
As Bodies perish through Excess of Blood.

Mr. POPE'S Essay on Criticism. p. 23.

of moving the Passions. Now in order to move them, we must be able to paint them well; with their various Objects, and Effects. So that I think the whole Art of Oratory may be reduc'd to *proving, painting, and raising the Passions*. Now all those pretty, sparkling, quaint Thoughts that do not tend to one of these Ends, are only *witty Conceits*.

C. What do you mean by *Painting*? I never heard that Term apply'd to Rhetorick.

|| See Longinus §. xv.

A. To || *paint*, is not only to describe Things; but to represent the Circumstances of 'em, in such a * lively sensible manner, that the Hearer shall fancy he almost sees them with his Eyes. For instance: if a dry Historian were to give an Account of DIDO's Death, he wou'd only say; She was overwhelm'd with Sorrow after the Departure of ÆNEAS; and that she grew weary of her Life: So she went up to the top of her Palace; and lying

* Plus est evidentia, vel ut alij dicunt, REPRÆSENTATIO, quam perspicuitas: & illud quidem patet: hæc se quodammodo ostendit --- Magna virtus est, res de quibus loquimur, clarè atque ut *cerni videantur*, enunciare. Non enim satis efficit, neque ut debet plenè dominatur oratio, si usque ad aures volet, atque ea sibi iudex de quibus cognoscit, *narrari credit*, non *exprimi*, & *oculis mentis ostendi* ---- Atque hujus summæ, iudicio quidem meo, virtutis facillima est via. *Naturam atqueamur, hanc sequamur* —

lying down on her Funeral-Pile, she stab'd herself. Now these Words wou'd inform you of the Fact ; but you do not *see* it. When you read the Story in * VIRGIL, he sets it before your Eyes. When he represents all the Circumstances of DIDO's Dispair ; describes her wild Rage ; and Death already staring in her Aspect ; when he makes her speak at the Sight of the Picture and Sword that

ÆNEAS

* Talia dicentem jamdudum averſa tuetur,
Huc illuc volvens oculos, totumque pererrat
Luminibus tacitis, & ſic accenſa profatur :
Heu ! furijſ incenſa feror —
Tum vero infelix fatiſ exterrita DIDO,
Mortem orat : tædet cœli convexa tueri.
Ergo ubi concepit furiaſ, eviſta dolore,
Decrevitque mori ; tempus ſecum ipſa modumque
Exigit ----
At Regina pyrâ, penetrali in ſede, ſub aurâſ
Erecta ingenti, tædiſ atque ilice ſecta
Intenditque locum fertiſ, & fronde coronat
Funerea : ſuper exuviaſ, enſemque relictum,
Effigiemque toro locat — & crineſ effuſa ſacerdoſ
Tercentum tonat ore Deoſ ----
Ipſa molâ, manibuſque piijſ, altaria juxta
Unum exuta pedem vincliſ, in veſte recincta
Teſtatur moritura Deoſ, & conſcia fati
Sidera : tum, ſi quod non æquo ſœdere amantēſ
Curâ Numen habet, juſtumque memorque precatur.
N O X erat : & placidum carpebant feſſâ ſoporem
Corpora per terraſ ; ſilvæque & læva quierant
Æquora : cum medio volvuntur ſidera lapſu :
Cum tacet omniſ ager ; pecudeſ, piſcæque volucreeſ,
Quæque lacuſ late liquidoſ, quæque aſpera dumijſ
Rura tenent, ſomno poſitæ ſub nocte ſilenti
Lenibant curâſ, & corda oblita laborum.
At non infelix animi Phœniſſa ; neque unquam
Solvitur in ſomnoſ, oculiſve aut pectore noctem
Accipit : ingeminant curæ, ruſſuſque reſurgens
Sævij amor, magnoque irarum fluctuat æſtu, —

ÆNEAS left, your Imagination transports you to *Carthage*; where you see the † *Trojan* Fleet leaving the Shore, and the Queen quite inconsolable. You enter into all her Passions, and into the Sentiments of the suppos'd Spectators. It is not VIRGIL you then hear: You are too attentive to the ‡ last Words of unhappy

† Et jam prima novo spargebat lumine terras
 Tithonæ creceum linquens Aurora cubile :
 Regina e speculis ut primum albescere lucem
 Vidit, & æquatis classem procedere velis ;
 Littoraque, & vacuos sensit sine remige portus ;
 Terque quaterque manu pectus percussa decorum,
 Flaventesque abscissa comas : pro *Jupiter* ! ibit
 Hic, ait, & nostris illuserit advena regnis ?
 Non arma expedient ? totaque ex urbe sequentur ?
 Diripientque rates alij navalibus ? ite,
 Ferte citi flammæ, date vela, impellite remos.
 Quid loquor ? aut ubi sum ? quæ mentem insania mu-
 Infelix *Dido* ! num te facta impia tangunt ? (tat ?
 Hæc ait : & partes animum versabat in omnes,
 Invisam quærens quamprimum abrumpere lucem.

‡ At trepida, & cæptis immanibus effera *Dido*
 Sanguineam volvens aciem, maculisque trementes
 Interfusa genas, & pallida morte futura,
 Interiora domus irrumpit limina, & altos
 Conscendit furibunda rogos, enseque recludit
 Dardanium ; non hos quæsitum munus in usus.
 Hic postquam Iliacas vestes, notumque cubile
 Conspectit, paulum lachrymis, & mente morata
 Incubuitque toro, dixitque novissima verba :
 Dulces exuvix ! dum fata Deusque sinebant,
 Accipite hanc animam, meque his exsolve curis.
 Vixi, & quem dederat cursum fortuna peregi :
 Dixit : & os impressa toro, Moriemur inultæ ?
 Sed moriamur, ait. Sic, sic juvat ire sub umbras.
 Hauriat hunc oculis ignem crudelis ab alto
 Dardanus, & nostræ secum ferat omina mortis.
 Dixerat : atque illam media inter talia ferro
 Collapsam

happy *Dido*, to think of him. The Poet disappears : and we see only what he describes ; and hear those only whom he makes to speak. Such is the Force of a natural Imitation, and of painting in Language. Hence it comes that the Painters and the Poets are so nearly related : the one paints for the Eyes ; and the other for the Ears : but both of them ought to convey the liveliest Pictures to People's Imagination. I have taken an Example from a Poet to give you a livelier *Image* of what I mean by painting in Eloquence : For Poets paint in a stronger manner than Orators. Indeed the main Thing in which Poetry differs from Eloquence is, that the Poet paints with Enthusiasm, and gives bolder Touches than the Orator. But Prose allows of painting in a moderate

Collapsam aspiciunt comites, ensesque cruore
 Spumantem, sparsasque manus. It clamor ad alta
 Atria : concussam bacchatur fama per urbem
 Lamentis gemituque, & femineo ululatu
 Testa fremunt : resonat magnis plangoribus æther.
 Audijt exanimis, trepidoque exterrita cursu
 Unguibus ora soror fœdans, & pectora pugnis
 Per medios ruit, ac morientem nomine clamat.
 ----- Sic fata, gradus evaserat altos,
 Semianimemque sinu germanam amplexa fovebat
 Cum gemitu, atque atros siccabat veste cruores.
 Illa graves oculos conata attollere, rursus
 Deficit : infixum stridet sub pectore vulnus.
 Ter sese attollens, cubitoque adnixa levavit :
 Ter revoluta toro est ; oculisque errantibus, alto
 Quæsiuit cœlo lucem, ingemuitque repertâ.

V I A G. *Æneid. lib. iv.*

rate degree: For, without lively Descriptions 'tis impossible to warm the Hearer's Fancy, or to stir his Passions. A plain Narrative does not move People: we must not only inform them of Facts; but * strike their Senses, by a lively moving Representation of the Manner and Circumstances of the Facts we relate.

C. I never reflected on this before. But seeing what you call painting is essential to Oratory; does it not follow that there can be no true Eloquence, without a due Mixture of Poetry?

A. You are right: only we must exclude Versification; that is, a strict Regard to the Quantity of Syllables, and the Order of Words in which the Poet is oblig'd to express his Thoughts, according to the Measure or Verse he writes in. Versification indeed, if it be in Rhime, is what injudicious People reckon to be the Whole of Poetry. Some fancy themselves to be Poets, because they have spoken or writ in measur'd Words: but there are

* ἡ δὲ ῥητορικὴ φαντασίᾳ κάλλιστον αἰεὶ τὸ ἔμπροσθεν καὶ ἐπ' αὐτῆς. — καλεῖται μὲν γὰρ κοινῶς φαντασία, πᾶν ἐνόνημα λόγου γεννητικὸν ὁποσοῦν παρεστῶμεν ἰδὼς δ' ἐπὶ τούτων κακώτατα τέτοια, ὅταν ἂν λέγῃς ὑπὸ ἐνδουσιασμοῦ καὶ παθους βλέπειν δοκῇ, καὶ ὅταν πρὸς τοῖς ἀκούουσιν. — Τί ἐν ἡ ρητορικῇ φαντασίᾳ δύναται; πολλὰ μὲν ἴσως καὶ ἄλλα πῶς λόγοις ἐκταγμένα καὶ ἐμπεδῶ περιουσιφερεῖν κατακρηταμένη μὲν τοι ταῖς περιγραφαῖς ὅτι χρηρήσονται, ἡ πᾶσι τὸν ἀκουστικὸν μόνον, ἀλλὰ καὶ δουλεύει. LONGINUS. §. XV.

are many who make Verses, without Poetry : and others are very † Poetical without making Verses. If therefore we set Versifying aside, Poetry in other respects is only a lively Fiction that paints Nature. And if one has not this Genius for Painting, he will never be able to imprint Things on the Hearer's Mind : but his Discourse will be flat, languid, and wearisome. Ever since the Fall of ADAM, Men's Thoughts have been so low and grovelling, that they are unattentive to moral Truths ; and can scarce conceive any thing but what affects their Senses. In this consists the Degeneracy of human Nature. People grow soon weary of Contemplation : Intellectual Idea's do not strike their Imagination : so that we must use sensible and ‡ familiar Images to support

† *The Adventures of TELEMACHUS, compos'd by our ingenious Author, are intirely written in that Poetick Prose he here speaks of. M. BOSSU the greatest modern Critick, does not think that Work can be called a Poem ; but he owns the Distinction that our Author here takes notice of. " There is good Reason (says he) to distinguish such artificial Compositions [turn'd into Verse] from true Poetry, by giving them the Name of Versification ;" and to make of " Versification, and Poetry, as it were two different Arts. " And indeed, is there a greater Difference betwixt Grammar, and Rhetorick ; than betwixt the Art of making " Verses, and that of inventing a Poem ?*

Traité du Poëme Epique. Liv. j. ch. 5.

‡ *Respicere exemplar vitæ morumque jubebo
Doctum imitatore, & veras hinc ducere voces.*
HOR. de A. P.

port their Attention, and convey abstracted Truths to their Minds. Hence it came, that soon after the Fall, the Religion of all the Antients consisted of Poetry and Idolatry ; which were always join'd together in their various Schemes of Superstition. But let us not wander too far — You see plainly that Poetry, I mean, the lively painting of Things, is, at it were, the very Soul of Eloquence.

C. But if true Orators be Poets ; I shou'd think that Poets are Orators too : For Poetry is very proper to perswade.

A. Yes ; they have the very same End. All the difference betwixt them consists in what I have told you. Orators are not possess'd with that Enthusiasm which fires the Poet's Breast, and renders him more lively, more sublime, and bolder in Expression. You remember the Passage I quoted from C I C E R O.

C. Which ? Is it not —

A. That an Orator ought to have the Style almost of a Poet : that *almost* points out the difference between them.

C. I understand you. But you do not come to the Point you propos'd to explain to us.

A. Which ?

C. The Rule for distinguishing betwixt witty Turns, and solid Ornaments.

A. You

A. You will soon comprehend that. For of what Use in Discourse can any Ornament be, that does not tend either to *prove*, to *paint*, or to *affect* ?

C. It may serve to please.

A. We must distinguish here between such Ornaments as only please; and those that both please, and persuade. That which serves to please in order to persuade, is good and solid : Thus we are pleas'd with strong and clear Arguments. The just and natural Emotions of an Orator have much Grace and Beauty in them; and his exact and lively painting charms us. So that all the necessary Parts of Eloquence are apt to please : but yet pleasing is not their true Aim. The Question is, whether we shall approve such Thoughts and Expressions as may perhaps give an amusing Delight ; but in other respects, are altogether useless : and these I call quaint Turns, and Points of Wit. You must remember now that I allow of all those Graces of Stile, and delicate Thoughts that tend to Persuasion : I only reject those vain affected Ornaments that the self-conceited Author uses, to paint his own Character, and amuse others with his Wit ; instead of filling their Minds intirely with his Subject. In fine ; I think we ought to condemn not only all Jingle, and playing with Words, as a thing extremely

tremely mean and boyish; but even all witty Conceits, and fanciful Turns; I mean, such Thoughts as only flash and glitter upon the Fancy; but contain nothing that is solid, and conducive to Perswasion.

C. I cou'd agree to that; but that I'm afraid such Severity wou'd retrench the chief Beauties of Discourse.

A. Don't you reckon HOMER and VIRGIL very agreeable Authors? Are they not the most delicate you ever read? And yet in them you don't find what we call Points of Wit. Their Poems are full of a noble Simplicity: their Art is intirely conceal'd: * Nature itself appears in all that they say. We do not find a single Word that seems purposely design'd to shew the Poet's Wit. † They thought

* *When first young MARO sung of Kings and Wars,
'Ere warning Phœbus touch'd his trembling Ears,
Perhaps he seem'd above the Critick's Law,
And but from Nature's Fountains scorn'd to draw:
But when I' examin every Part he came,
NATURE, and HOMER were, he found, the same.
Learn hence for Antient Rules a just Esteem;
To copy Nature is to copy them.*

Mr. POPE's Essay on Criticism. p. 13.

† *Καὶ μοι ἐπὶ ἐπίσσαι ἢ Ἰλιάδης τὰ φῶτα, ἐν οἷς
ἡ ποιητὴς φησὶ ὅτι μὴν Χρῦσιν δίδου ἢ Ἀγαμέμνονα ἀπο-
λῶσι τὴν θυγατέρα, τὸν ὃ χαλεπαίνειν. — Οἷός' οὐδ'
ὅτι μέλει μὲν πάντων ἢ ἐπὶ,*

— *ὃ ἐλίσσεται πάντας Ἀχαιῆς,
Ἀργείδῃ ὃ μάστιγι, δύνει σμῆπτρε λαῶν —*

λέγει

thought it their greatest Glory never to appear ; but to employ our Attention on the Objects they describe : as a Painter endeavours to set before your Eyes wide Forests, Mountains, Rivers, distant Views, and Buildings; or the Adventures, Actions, and different Passions of Men, in such a lively manner, that you cannot trace the masterly Strokes of his Pencil : For Art looks mean and coarse when it is perceiv'd. PLATO, (who had examin'd this matter more thoroughly than any other Orator, or Critick,) assures us that in Composing, the † Poet shou'd always keep out of sight, make himself be quite forgot by his Readers, and represent only those Things and Persons which he wou'd set before their Eyes. You see how much the Antients excell'd us in just and lofty Sentiments.

B. I see the Use and Necessity of Painting, in Eloquence : let us next know the Nature and Use of those affecting Movements you spoke of.

G 2

A. They

λέγει τε αὐτὸς ὁ ποιητής, καὶ ἑδ' ἐπ' αὐτοῖς ἡμῶν ἡ δέσποινά
ἐλλοσθ' ἀνέστην ὡς ἄλλος τις ὁ λέγων ἢ αὐτός· τὸ δ' ἐμὰ
πῶτα, ὡς αὐτὸς ὢν ὁ Χρῆστος λέγει, καὶ πικρῶτα ἡρώς
ὅτι μάλιστα πικρῶτα μὴ Ὀμηρον δοκεῖν ἔδ' ἡ λέγοντα, ἀλλὰ
ἡ ἱερὰ πρὸς τὸν ὄντα· καὶ τὴν ἄλλαν ἡ πᾶσαν γὰρ π
ῶτα πεπληνται διήγησιν πρὶν τε ἢ ἡ ἰδίᾳ καὶ πρὶν ἢ
ἰδίᾳ καὶ ἑλθ' Ὀδυσσεὺς παθημάτων.

PLATO de Repub. Lib. III.

† Εἰ δέ γε μετὰ μὲν αὐτὸν ἀπεκρύβηται ὁ ποιητής, πᾶσα δὲ
αὐτοῦ δὲ μυήσονται ἢ πᾶσι τε καὶ ἡ διήγησις μετὰ τὴν αἴσθ.
Ibid.

DIALOGUES

A. They serve to raise in the Hearer's Mind, such Emotions as answer the Orator's Purpose.

C. But in what do these Movements of an Orator consist?

A. In his Words, and in the Actions of his Body.

B. What Movement can there be in Words?

A. A great deal. TULLY tells us, that the very Enemies of GRACCHUS cou'd not forbear weeping when * he pronounc'd these Words — " Miserable Man that I am! whither shall I turn myself? " where can I go? to the Capitol? It swims with my Brother's Blood. Shall " I go to my own House? there to see " my unhappy Mother dissolv'd in Tears, " and oppress'd with Sorrow? " This is moving Language. But now if one were to say the same things in a cold manner, they wou'd lose all their Force.

B. Think you so?

A. Let us try. " I know not where " to go, nor whither I shou'd turn myself

* Quid fuit in Graccho, quem tu, Catule, melius meministi, quod me puero tantopere ferretur? Quo me miser conseram? quo vertam? in Capitoliumne? at fratris sanguine redundas. An domum? matremne ut miseram lamentantemque videam, et abjectam? Quæ sic ab illo, æstus esse constabat oculis, voce, gestu, inimici ut lachrymas tenere non possent. Hæc eo dico pluribus, quod genus hoc totum oratores, qui sunt veritatis ipsius ACTORES, reliquerunt; imitatores autem veritatis, histriones, occupaverunt. CIC. de Orat. lib. iij. §. 56.

“ self, amidst my Misfortunes. The
 “ Capitol is the Place where my Bro-
 “ ther’s Blood was shed: And at home, I
 “ shall see my unhappy Mother lamenting
 “ her Condition, with the utmost Grief.”
 This is the same thing that was said be-
 fore: But what is become of that Force
 and Vivacity we then perceiv’d? where
 is that * vehement Manner, and abrupt
 Language which so justly describes Na-
 ture in the Transports of Grief? The
Manner of saying a thing shews us how
 it affects the Mind: and that is what
 most effectually touches the Hearer. In
 such Passages, one ought studiously to
 avoid all refin’d uncommon Thoughts;
 and even neglect Connection and Order:
 otherwise the Passion describ’d has no ap-
 pearance of Truth, or Nature, in it. No-
 thing is more shocking than a Passion ex-
 press’t in beautiful Figures, pompous Lan-
 guage, and well-turn’d Periods. On this
 head, I must recommend † LONGINUS
 to you, who quotes many sublime Ex-
 amples from DEMOSTHENES, and
 others.

C. Besides the Movements that attend
 an affecting vehement Stile, you men-
 tion’d others that flow from the Orator’s
 Gesture, and Action: which I must in-
 treat you to explain.

G 3

A. I

* See LONGINUS §. xviii. † See §. xviii, xix, xx, xx.

A. I can't pretend to give you a complete System of Rhetorick. It is a Task I am not fit for. However I shall give you some Remarks I have made on the Point of Gesture. We find in TULLY and * QUINTILIAN that the Action of the *Greeks* and *Romans* was far more violent than ours. They stamp on the Ground; and even beat their Forehead. TULLY mentions an Orator who in his pleading laid hold of his Client, and tore open his Cloaths, to shew the Judges the Wounds he had receiv'd in the Service of the Republick. This was a vehement kind of Action indeed; but such as is reserv'd for extraordinary Occasions; and doth not fall within the common Rules of Gesture. I think it is not natural to be always moving one's Arm in talking: that † Motion is proper enough when the Orator is very vehement: but he ought not to move his Arm in order to appear vehement. Nay there are many Things that ought to be pronounc'd calmly, and without any Motion.

B. Wou'd

* Femur ferire, quod *Athenis* primus fecisse creditur *Cleon*, & usitatum est, & indignatos decet, & excitat auditorem. Idque in *Callidio CICERO* desiderat. *Non frons, inquit, percussa: non femur: pedum nulla suppletio* QUINT. lib. xj. c. 3.

† Brachij moderata projectio remissis humeris, atque explicantibus se in proferenda manu digitis, continuos & decurrentes locos maxime decet. *Ibid.*

B. Wou'd you have a Preacher, for instance, use no Gesture at all on some Occasions? that wou'd look very strange indeed.

A. I know that most People lay it down for a Rule, (or a Custom at least,) that a Preacher shou'd be always in motion, whatever the Subject be that he treats of. But it might be easily shewn that our [*French*] Preachers usually have too much Gesture, and sometimes too little.

B. I wish you wou'd state this Matter clearly. For, I always believ'd, from the Example of * * * that there are not above two or three Motions of the Hands to be us'd in a whole Sermon.

A. Let us then lay down some Principle to argue upon. Now of what Use is the * Action of the Body in speaking? Is it not to express the Sentiments and Passions of the Mind?

B. I think so.

G 4

A. The

* *Actio* inquam in dicendo una dominatur : sine hac summus orator esse in numero nullo potest : mediocrius, hac instructus summus sæpe superare. Huic primas dedisse *DEMOSTHENES* dicitur, quum rogaretur quid in dicendo esset primum ; huic secundas ; huic tertias. *De Oras. lib. iij. §. 56.* Est enim *Actio* quasi *Sermo Corporis* ; quo magis menti congrua esse debet — atque in ijs omnibus quæ sunt actionis, inest quædam vis a natura data : quare etiam hac imperiti, hac vulgus, hac denique barbari maxime commoventur — iisdem enim omnium animi motibus concitantur, & eos iisdem notis, & in alijs agnoscunt, & in se ipsi indicant. *Ibid. §. 54.*

A. The Motion of the Body then shou'd help to paint the Thoughts of the Soul.

B. Yes.

A. And that Painting ought to be exact and * faithful. Every Look and Motion shou'd in an easy natural manner represent the Speaker's Sentiments, and the Nature of the Things he says; but so as to avoid all Mean and Theatrical Gestures.

B. I think I understand your Notion exactly. Let me interrupt you then a little; that you may see how far I enter into the Consequences that flow from the Principle you laid down. You † wou'd have an Orator use such a lively, natural, becoming Action, as will help to point out distinctly what his Words alone cou'd exprefs only in a flat and languid manner. So that you reckon his very Action a sort of Painting.

A. Right.

* Omnis enim motus animi suum quendam a natura habet vultum & sonum, & gestum: totumque corpus hominis, & ejus omnis vultus omnesque voces, ut nervi in fidibus, ita sonant, ut a motu animi quoque sint pulsæ. CICERO *de Orat. lib. iij. §. 57.*

† Gestus quantum habeat in oratore momenti, satis vel ex eo patet quod pleraque etiam citra verba significat, Quippe non manus solum, sed auris etiam declarant nostram voluntatem; & in mutis pro sermone sunt — Contra si gestus ac vultus ab oratione dissentiat, tristitia dicamus hilares, affirmemus aliqua renuentes, non auctoritas modo verbis, sed etiam fides desit.

QUINT. *lib. xj. c. 3.*

A. Right. But we must farther conclude that to paint well, we must imitate Nature; and observe what she does when she is left to herself; and is not constrain'd by Art.

B. That is plain.

A. Now doth a Man naturally use many Gestures when he says common Things, without Vehemence, or the least mixture of any sort of Passion?

B. No.

A. On such common Subjects then, we ought not to use any Action in publick Discourses; or at least but little: For there we ought always to * follow Nature; nay there are some Occasions where an Orator might best express his Thoughts by Silence. For, if, being full of some great Sentiment, he continued immoveable for a Moment; this surprizing Pause wou'd keep the Minds of the Audience in suspence, and express an Emotion too big for Words to utter.

B. I doubt not but such unexpected Pauses seasonably employ'd, wou'd be very

* Unum jam his adjiciendum est, cum præcipue in actione spectetur *decorum*, sæpe aliud alios decere. Est enim latens quædam in hoc ratio, & inenarrabilis: & ut vere hoc dictum est, caput esse artis, DECERE quod facias — Quare norit se quisque; nec tantum ex communibus præceptis, sed etiam ex NATURA SUA capiat consilium formandæ Actionis.

very significant ; and powerfully affect the Hearers. But, Sir, you seem to think that one who speaks in publick ought to use no other Action than what is proper for ordinary Conversation.

A. You mistake me, Sir : I think the Sight of a great Assembly, and the Importance of the Subject an Orator treats of, ought to animate him far more than if he were talking familiarly with his Friends. But both in private, and in publick, he ought always to act naturally. He shou'd use some Action when his Words are moving : but when his Expressions are quite calm and simple, there is no occasion to move the Body ; except it be in the gentlest manner. Nothing appears more shocking and absurd, than to see a Man very warm and active, when he's saying the driest coldest Things. Tho' he sweats himself, he chills the Blood of his Audience. Some time ago, I happen'd to fall asleep at a Sermon ; as you know one's apt to do in the Afternoon : (and indeed in former Times, they preach't but once a-day, after the Gospel in the Morning-Service :) but I soon wak'd and found the Preacher in a very violent Agitation : so that I fancy'd, at first, that he was pressing some important Point of Morality —

B. What was the matter then ?

A. He

A. He was only giving notice that on the *Sunday* following he wou'd preach upon Repentance. I was extremely surpriz'd to hear such an indifferent Thing utter'd with so much Vehemence; and must have laugh't-out, if the Regard I had for the Place, and some other Circumstances had not restrain'd me. The Pronunciation of these Declaimers is exactly like their Gesture: For, as their Voice is a perpetual Monotony; so there is an * Uniformity in their Gesture that is no less nauseous, and unnatural; and equally contrary to the good Effect that one might expect from decent Action.

B. You said that sometimes they have not Action enough.

A. We

* In the delivering of Sermons, a great Composure of Gesture and Behaviour is necessary to give them Weight and Authority. Extremes are bad here, as in every thing else. Some affect a light and flippant Behaviour: and others think that wry Faces, and a Tone in the Voice will set-off the matter. Grave and compos'd Looks, and a natural, but distinct Pronunciation, will always have the best Effects. The great Rule which the Masters of Rhetorick press much, can never be enough remember'd, that to make a Man speak well, and pronounce with a right Emphasis, he ought thoroughly to understand all that he says; be fully perswaded of it; and bring himself to have those Affections which he desire's to infuse into others. He that is perswaded of the Truth of what he says, and has a Concern about it in his Mind, will pronounce with a natural Vehemence that is far more lively than all the Strains that Art can lead him to. An Orator, (if we hearken to them) must be an honest Man, and speak always on the side of Truth; and study to feel all that he says; and then he will speak it so as to make others feel it likewise.

Discourse of the Pastoral Care, ch. ix.

A. We cannot wonder at that. For they do not discern the Things that require Warmth and Earnestness. They waste their Spirits in saying the plainest Things; and so are forc'd to utter those Things faintly which ought to be deliver'd with a vehement Action. I must own indeed that the *French* are not very capable of this Vehemence: For, they are too airy, and do not conceive Things with sufficient Strength: and therefore they don't speak with a proper Energy. The *Romans* had a wonderful Talent this way, and the *Greeks* a greater. The *Eastern Nations* excell'd in it; and particularly the *Hebrews*. Nothing can equal the Strength and Vivacity of the Figures they employ'd in their Discourse; and the very Actions they us'd to express their Sentiments; such as putting Ashes on their Heads, and tearing their Garments, and covering themselves with Sack-cloth, under any deep Distress and Sorrow of Mind. I don't speak of what the Prophets *did* to give a more lively Representation of the Things they foretold; because such figurative Actions were the Effect of divine Inspiration. But even in other Cases, we find that those People understood much better than we do, how to express their Grief, and Fear, and other Passions. And hence, no doubt, arose those surprizing Effects

Effects of Eloquence, which we never experience now.

B. You approve then of many different Gestures, and,* various Inflexions of the Voice ?

A. It is that Variety which gives so much Grace, and Force to the Action of an Orator ; and made DEMOSTHENES far excel all others. The more easy and familiar that the Voice and Action appear, when the Speaker only narrates, explains, or instructs ; the more apt he will be to surprize and move the Audience in those parts of his Discourse, where he grows suddenly vehement, and enforces lofty affecting Sentiments by a suitable Energy of Voice, and Action. This due † Pronunciation

* In omni voce, est quiddam medium ; sed suum cuique : hinc gradatim ascendere vocem utile, & suave est ; (nam a principio clamare agreste quiddam est :) & illud idem ad formandum est vocem salutare : deinde est quiddam contentius extremum — est item contra quiddam in remissione gravissimum, quoque tamquam ignotum gradibus descenditur. Hæc varietas, & hic per omnes sonos vocis cursus, & se tuebitur, & actioni afferet suavitatem. C I C. de Orat. lib. iij. §. 61.

† Ornata est pronuntiatio, cui suffragatur vox facilis, magna, beata, flexibilis, firma, dulcis, durabilis, clara, pura, secans æera, auribus sedens. Est enim quedam ad auditum accommodata, non magnitudine sed proprietate, ad hoc velut tractabilis ; utique habens omnes in se qui desiderantur sonos intentionisque, & toto ut aiunt organo instructa — Illud vero maximum, quod secundum rationem rerum de quibus dicimus, animorumque habitus, conformanda vox est, ne ab oratione discordet. Vitemus igitur illam quæ Græcè *μωροσύνη* vocatur, una quædam

nunciation is a kind of Musick ; whose Beauty consists in the Variety of proper Tones, and Inflexions of the Voice, which ought to rise or fall with a just and easy Cadence, according to the Nature of the Things we express. It gives a Light as well as a Grace to Language ; and is the very Life and Spirit of Discourse.

B. According to your Notions of Elocution, it is an Art unknown to our greatest Orators. The Preacher that you and I heard, about a Fortnight ago, did not observe your Rule : nor even seem to endeavour it. Except the first thirty Words of his Sermon, he spake always in the same Tone : and the only Sign I cou'd perceive of his being more vehement in some parts of his Discourse, than in others, was, that when he seem'd earnest, he spoke faster than at other times.

A. To me, Sir, his Voice seem'd to have two Tones ; tho' they were not well adapted

quædam spiritus ac soni intentio : non solum ne dicamus clariosc, quod insanum est ; aut intra loquendi modum, quod motu caret ; aut summissio murmure, quo etiam debilitatur omnis intentio : sed ut in iisdem partibus, iisdemque affectibus, sint tamen quædam non ita magnæ vocis *declinationes*, prout aut verborum dignitas, aut Sententiarum natura, aut depositio, aut inceptio, aut transitus postulat : ut qui singulis pinxerunt coloribus, alia tamen eminentiora, alia reductiora fecerunt ; sine quo ne membris quidem suas lineas dedissent.

QUINT, *lib.* xj, c. 3.

adapted to his Words. You observ'd justly enough that he did not follow the Rules of Pronunciation : and I believe he did not perceive the need of them. His Voice is naturally melodious : and tho' it be ill-manag'd, it is however pleasing enough. But you see plainly that it does not make those strong affecting Impressions on the Mind that it wou'd produce, if it had such various Inflexions as are proper to express the Speaker's Sentiments. Such Preachers are like fine Clocks, that give a clear, full, soft, agreeable Sound ; but after all they are Clocks only, of no Significancy : and having no variety of Notes, they are incapable of Harmony, or Eloquence.

B. But were there not many Graces in the Rapidity of his Discourse ?

A. Yes : and I grant that in some affecting, lively Passages one ought to speak faster than usual. But 'tis a great Fault to speak with so much Precipitation that one cannot stop himself, nor be distinctly understood. The Voice and Action bear some resemblance to Verse. Sometimes we must use such a slow, and grave Measure as is fit to describe Things of that Character : and sometimes a short impetuous one, to express what is quick and ardent. To use always the same degree of Action, and the same Tone of Voice, is
like

like prescribing one Remedy for all Distempers. But we ought to excuse the Uniformity of that Preacher's Voice, and Action. For, besides his possessing many excellent Qualities, the Fault we complain of, is the natural Effect of his Stile. We have already agreed that the Modulation of the Voice shou'd be exactly suited to the Words. Now his Stile is even, and uniform, without the least Variety. On the one hand, it is not familiar, insinuating, and popular: and on the other, it has nothing in it that is lively, figurative, and sublime: but it consists of a constant Flow of Words, that press one after the other; containing a close and well-connected Chain of Reasoning, on clear Ideas. In a word, he's a Man that talks good Sense very correctly. Nay we must acknowledge that he has done great Service to the Pulpit: he has rescued it from the Servitude of vain Declaimers; and fill'd it himself with much Strength and Dignity. He is very capable of convincing People: but I know few Preachers who persuade and move them less than he doth. If you observe carefully, you'll even find that his way of Preaching is not very instructive. For, besides his not having a familiar, engaging, pathetick manner of talking, (as I observ'd before;) his Discourse does not in the least

least * strike the Imagination, but is address'd to the *Understanding* only. It is a Thred of Reasoning that cannot be comprehended without the closest Attention. And seeing there are but few Hearers capable of such a constant Application of Mind, they retain little or nothing of his Discourse. It is like a Torrent that hurries along at once, and leaves it's Channel dry. In order to make a lasting Impression on People's Minds, we must support their Attention, by moving their Passions: For, *dry* Instructions can have but little Influence. But the Thing that I reckon least natural in this Preacher, is the continual Motion he gives his Arms; while there is nothing figurative, nor moving in his Words. The Action us'd in ordinary

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Conver-

* The SENSES and the IMAGINATION are fruitful and inexhaustible Sources of Mistakes and Delusion: but the UNDERSTANDING or Mind acting by itself, is not so subject to Error — We cannot always speak so as to affect the Senses and Imagination of others: nor ought we always to endeavour it. When a Subject is abstracted, we can seldom render it sensible [or apt to strike the Imagination,] without making it obscure: 'tis enough if it be made intelligible. Nothing can be more unjust than the usual Complaints of those who wou'd know every thing, and yet will not apply themselves to any thing. They take it amiss when we require their Attention; and expect that we shou'd always strike their Fancy, and continually please their Senses, and their Passions. But 'tis not in our power to gratify them. The Authors of Romances and Comedies, are oblig'd thus to please and amuse them: but as for us, 'tis enough if we can instruct those who are truly attentive.

R. M. L. BRANCHE's Recherche de la Verité. liv. iiij. c. 1.

Conversation, wou'd suit his Stile best: or his impetuous Gesture wou'd require a Stile full of Sallies and Vehemence: and even then he behov'd to manage his Warmth better, and render it less uniform. In fine, I think he's a great Man; but not an Orator. A Country-Precacher who can alarm his Hearers, and draw Tears from them, answer's the End of Eloquence better, than he.

B. But how shall we know the particular Gestures, and the Inflexions of Voice that are agreeable to Nature?

A. I told you before that the whole Art of good Orators consists in observing what Nature does when unconstrain'd. You ought not to imitate those Haranguers who chuse always to declaim; but will never talk to their Hearers. On the contrary, you shou'd address yourself to an Audience in such a modest, respectful, engaging manner, that each of them shall think you are speaking to him in particular. And this is the Use and Advantage of natural, familiar, insinuating Tones of Voice. They ought always to be grave and becoming: and even strong and pathetick, when the Subject requires it. But you must not fancy that you can express the Passions by the mere strength of Voice: like those noisy Speakers who by bawling and tossing themselves about,

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stun their Hearers, instead of affecting them. If we wou'd succeed in painting, and raising the Passions; we must know exactly what Movements they inspire. For instance, observe what is the the Posture, and what the Voice of one, whose Heart is pierc'd with Sorrow, or surpriz'd at the sight of an astonishing Object: Remark the natural Action of the Eyes; what the Hands do; and what the whole Body. On such Occasions Nature appears; and you need only follow it: If you must employ * Art, conceal it so well under an exact Imitation, that it may pass for Nature itself. But to speak the Truth; Orators in such Cases, are like Poets who write Elegies or other passionate Verses; they must feel the Passion they describe, else they can never paint it well. The greatest Art imaginable can never

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speaks

* Τότε δὲ τὴν τέχνην τίλει, ἡνίκ' ἀγούσης τῆς δόξης· ἡ δὲ αὖ φύσις ἐκπαύεται, ὅταν λαβάνουσα πλεῖστην τὴν τέχνην.

LONGINUS. §. xxij.

† Ut ridentibus arrident, ita fientibus adsunt
Humani vultus: Si vis me flere, dolendum est
Primum ipsi tibi

male si mandata loqueris.

Aut dormitabo, aut ridebo. Tristitia manifestum.

Vultum verba decet: iratum plena minarum.

Formatur enim natura prius nos, ipse ad omnem.

Bonitatem habetum; juvat, aut impellit ad iram.

Aut ad humum maxime gravi deducit, &c. agit:

Post effert animi motus interpretata lingua.

HOR. de A. P.

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ſpeak like † true Paſſion, and undisguis'd Nature. So that you will always be but an imperfect Orator, if you be not thorowly mov'd with thoſe Sentiments that you paint, and wou'd infuſe into others. Nor do I ſay this from a pious Motive : I ſpeak now only as * an Orator.

B. The Caſe, I think, is abundantly plain : but you ſpoke to us of the Eyes : have they their Rhetorick too ?

A. Yes ; if you'll believe † TULLY, and other antient Orators. Nothing is more intelligible than the Aſpect : it expreſſes

† Θάρρειν ὃ ἀποειπαμένῳ ἂν ὥς ἴδῃς ἔχεις ὥς πὶ θυ-
ναῖον πάθος ἴδῃς καὶ μεγαλήρεον, ὥσπερ ἴδῃς μανίας
πνός, καὶ πνέμα. ἐνδουναστικὴ ἐκπνέου, καὶ οἶοναι φει-
δῶν τὸς λόγους. LONG. §. viij.

* Neque fieri poteſt, ut doleat is qui audit, ut oderit, ut invidet, ut pertimeſcat aliquid, niſi omnes ij motus quos orator adhibere volet judici, in ipſo oratore im- preſſi, atque inuſti videbuntur — ut enim nulla materies tam facilis ad exardeſcendum eſt, quæ niſi admoto igni ignem concipere poſſit : ſic nulla mens eſt tam ad com- prehendam vim oratoris parata, quæ poſſit incendi, niſi inflammatus ipſe ad eam, & ardens acceſſeris.

CIC. de Orat. lib. ij. §. 45.

† Sed in ORE ſunt omnia. In eo autem ipſo do- minatus eſt omnis *Oculorum* — Animi enim eſt omnis *Actio*, & imago animi vultus eſt, indices oculi. Nam hæc eſt una pars Corporis quæ quot animi motus ſunt, tot ſignificationes, & commutationes poſſit efficere — Oculi ſunt quorum tum intentione, tum remiſſione, tum conjeſtu, tum hilaritate motus animorum ſignificemus aptè cum genere ipſo orationis : eſt enim *Actio* quaſi *Sermo Corporis*, quo magis menti congruens eſſe debet. — Quare in hac noſtra actione ſecundum vocem vultus valet : is autem oculis gubernatur.

CIC. de Orat. lib. iij. §. 59.

presses every Passion of the Soul. And in the Aspect, the Eyes are most active and significant. One well-tim'd Look will pierce to the bottom of the Heart.

B. The Preacher we were speaking of, has usually his Eyes shut. When we observe him near, 'tis very shocking.

A. It is disagreeable because we perceive that he wants one of the chief Things that ought to enliven his Discourse.

B. But why does he so?

A. He makes haste to pronounce his Words; and shuts his Eyes, because it helps his labouring Memory.

B. I observ'd indeed that it was very much burden'd: Sometimes he repeated several Words to find out the Thread of his Discourse. Such Repetitions make one look like a careless School-boy that has forgot his Lesson. They are very disagreeable; and wou'd not be easily excus'd in a Preacher of less note.

A. It is not so much the Preacher's Fault as the Defect of the Method he follows, after many others. So long as Men preach by heart, and often, they will be apt to fall into this perplexity.

B. How do you mean? wou'd you have us not preach by heart? without doing so, one cou'd not make an exact pithy Discourse.

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A. I am not against a Preacher's getting some particular Sermons by heart. They may always have time enough to prepare themselves for extraordinary Occasions. And they might even acquit themselves handsomely without such great Preparation.

B. How? this seems incredible.

A. If I be mistaken, I shall readily own it. Let us only examine the Point without Prepossession. What is the chief Aim of an Orator? Is it not to perswade? And in order to this, ought he not to affect his Hearers, by moving their Passions?

B. I grant it.

A. The most lively and moving way of preaching is therefore the best.

B. True; What do you conclude from that?

A. Which of two Orators will have the most powerful and affecting Manner; he who learns his Discourse by heart; or he who speaks without reciting word for word what he had study'd?

B. He, I think, who has got his Discourse by heart.

A. Have Patience; and let us state the Question right. On the one hand, I suppose a Man prepares his Discourse exactly, and learns it by heart to the least Syllable. On the other hand, I suppose another Person

son who fills his Mind with the Subject he is to talk of; who speaks with great Ease; (For, you wou'd not have any-body * attempt to speak in Publick, without having proper Talents for it :) in short, a Man who has attentively consider'd all the Principles, and Parts of the Subject he is to handle; and has a comprehensive view of them in all their Extent; who has reduc'd his Thoughts into a proper Method; and prepar'd the strongest Expressions to explain and inforce them in a sensible manner; who ranges all his Arguments, and has a sufficient number of affecting Figures: Such a Man certainly knows every thing that he ought to say; and the Order in which the whole shou'd be plac'd: † To succeed therefore in his Delivery,

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* — Ego nec studium sine divite vena,
Nec rude quid proſit video ingenium —

HOR. de A. P.

† He then that wou'd prepare himself to be a Preacher in this Method, must accustom himself to talk freely to himself, to let his Thoughts flow from him; especially when he feels an Edge and Heat upon his Mind: for then happy Expressions will come in his Mouth — He must also be writing Essays upon all sorts of Subjects; for by writing he will bring himself to a Correctness both in thinking and in speaking: and thus by a hard Practice for two or three Years, a Man may render himself such a Master in this way, that he can never be surpriz'd; nor will new Thoughts ever dry up upon him. He must talk over to himself the whole Body of Divinity; and accustom himself to explain, and prove; to Bear Objections; and to apply every Part of it to some practical Use — And if in these his Meditations, happy Thoughts,

he wants nothing but those common Expressions that must make the Bulk of his Discourse. But do you believe now that such a Person wou'd have any difficulty in finding easy familiar Expressions?

B. He cou'd not find such just and handsome ones as he might have hit on, if he had sought them leisurely in his Closet.

A. I own that. But according to you, he wou'd lose only a few Ornaments: and you know how to rate that Loss according to the Principles we laid down before. On the other side, what Advantage must he not have in the Freedom and Force of his Action: which is the main Thing. Supposing that he has apply'd himself much to composing, (as * C I C E R O requires of an Orator,) that he has read all the best Models; and has
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Thoughts, and noble tender Expressions, do at any time offer themselves, he must not lose them; but write them down — By a very few Tears practice of two or three of such Soliloquies a-day, chiefly in the Morning when the Head is clearest, and the Spirits are liveliest, a Man will contract a great Easiness both in thinking, and speaking.

Bp BURNET'S Disc. on the Pastoral Care: p. 210, 211.

* Caput autem est, quod (ut verè dicam) minime facimus, (est enim magni laboris, quem plerique fugimus) quam plurimum scribere — Stilus optimus, & præstantissimus dicendi effector, ac Magister; neque injuria; nam si subitam & fortuitam orationem, compositionatio, & cogitatio facile vincit; hanc ipsam profectò assidua ac diligens scriptura superabit. *De Orat. lib. 1. §. 33.*

a natural, or acquir'd Easiness of Style and Speech; that he has abundance of solid Knowledge and Learning; that he understands his Subject perfectly well; and has rang'd all the Parts and Proofs of it in his Head: in such a Case we must conclude that he will speak with Force, and † Order, and Readiness. His Periods perhaps will not sooth the Ear so much as the others; and for that Reason he must be the better Orator. His Transitions may not be so fine: 'tis no great matter: tho' these he might have prepar'd without getting them by-heart: Besides, these little Omissions were common to the most eloquent Orators among the Antients. They thought such Negligence was very natural; and ought even to be imitated, to avoid the Appearance of too great Preparation. What then cou'd our Orator want? He might make some little Repetition: but that too must have its Use. Not only will the judicious Hearer take a pleasure in observing Nature here, which leads one often to resume whatever View of the Subject strikes strongest upon the Mind: but likewise this Repetition imprints the Truth more deeply; which is the

† ——— cui lecta potenter erit res,
Nec facundia deserit hunc, nec lucidus Ordo.
Verbaque provisam rem non invita sequuntur.

HOR. de A. P.

the best manner of Instruction. At the worst, one might find in his Discourse some Inaccuracy of Construction, some *obsolete* Word that has been censur'd by the *Academy*; something that is irregular; or, if you will, some weak or misapply'd Expression that he may happen to drop in the Warmth of Action. But surely they must have narrow Souls who can think such little Escapes worth any one's Notice. There is abundance of these to be met with in the most * excellent Originals. The greatest Orators among the Antients neglected them: and if our Views were as noble as theirs, we shou'd not so much regard those † Trifles, which can amuse none but such as are not able to discern and pursue what is truly great. Excuse my Freedom, Sir: If I did not think you had a Genius very different from

* Παρεπιδημῶν δ' ἐκ δόξα καὶ αὐτὸς ἀμαρτήματα, καὶ Ομήρου, καὶ ἄλλων δοσι μέγιστοι, καὶ ἕκαστα τοῖς καλοῖσιν ἀρετῶν δόξαι, δαος δὲ ἔχ' ἀμαρτήματα μάλλον αὐτὸν ἐκείνα καλῶν, ἢ παρορμήματα δὲ αὐτῶν, οἷόν ποῦ καὶ οἱ ἔτι καὶ ἰσὺς μεγαλοφύας ἀντιπείτοις παραπλεῖμένα.

LONG. §. xxxiii,

† Sunt delicta tamen, quibus Ignovisse velimus;
 Nam neque chorda sonum reddit quem vult manus &
 Poscentique gravem persæpe remittit acutum; (mens;
 Nec semper feriet quodcunque minabitur arcus.
 Verum ubi plura nitent in carmine, non ego paucis
 Offendam maculis, quas aut incurios fudit,
 Aut humanaa parum cavit natura

HOR. *de* A. P.

from these little, cavilling Criticks I condemn, I shou'd speak of them with greater Caution.

B. You may always speak your Mind, Sir, without any Reserve on my Account. Be pleas'd therefore to go on with your Comparison.

A. Consider then, in the next place, the Advantages that a Preacher must have who does not get his Sermon by-heart. He is intirely Master of himself: he speaks in an easy unaffected way; and not like a formal Declaimer. Things flow then from their proper Source. If he has a natural Talent for Eloquence, his Language must be lively and moving: even the * Warmth that animates him, must lead him

* But the Rule I have observ'd last, is the most necessary of all: and without it all the rest will never do the Business: it is this: That a Man must have in himself a deep Sense of the Truth and Power of Religion: he must have a Love and Flame in his Thoughts with relation to these Subjects: he must have felt himself those Things which he intends to explain and recommend to others. He must observe narrowly the Motions of his own Mind; — that so he may have a lively Heat in himself when he speaks of them; and that he may speak in so sensible a manner, that it may be almost felt that he speaks from his Heart. There is an Authority in the simplest Things that can be said, when they carry visible Characters of Genuineness in them. Now if a Man can carry on this Method, and by much Meditation and Prayer, draw down Divine Influences, which are always to be expected when a Man puts himself in the way of them; and prepares himself for them, he will always feel that while he is musing, a Fire is kindled within him; and then he will speak with Authority, and without Constraint: his Thoughts will be true, and his Expressions free and easy.

Discourse of the Pastoral Care, p. 111, 112.

him to such pertinent Expressions, and Figures, as he cou'd not have found out by Study.

B. Why? Surely a Man may enliven his Fancy, and compose very sprightly Discourses in his Closet.

A. I own that : but a just Elocution and Gesture must still give them a greater Life, and Spirit. Besides, what one says in the Ardour of Action is far more natural and affecting : it has a negligent Air; and discovers none of that Art which is visible in all elaborate Composures. We may add farther, that a skilful experienc'd Orator * adapts Things to the Capacity of his Hearers ; and varys his Discourse according to the Impression he sees it makes upon their Minds. For, he easily perceives whether they understand him, or not ; and whether he gains their Attention, and moves their Hearts : and if it be needful, he resumes the same Things in a different manner, and sets them in another light : he cloaths them in more familiar Images, and Comparisons : Or he goes back to the plainest Principles, from which he gradually deduces the Truths

* Erit igitur hæc facultas in eo quem volumus esse eloquentem, ut definire rem possit ; neque id faciat tam pressè & angustè, quam in illis eruditissimis disputationibus fieri solet, sed cum explanatius, tum etiam uberius, & ad commune iudicium, *popularemque intelligentiam* accommodatius. Cic. Orat. §. 33.

Truths he would enforce : or he endeavour's to cure those Passions, that hinder the Truth from making a due Impression. This is the true Art of Instruction and Perswasion : and without this Address and Presence of Mind, we can only make roving and fruitless Declamations. Observe now how far the Orator who gets every thing by-heart, falls short of the other's Success. If we suppose then a Man to preach who depends intirely on his Memory, and dare's not pronounce a Word different from his Lesson ; his Stile will be very exact : but, as *DIONYSIUS Harlicarnassens* observes of *ISOCRATES*, his Composition must please more when it is read, than when 'tis pronounc'd. Besides, let him take what pains he will, the Inflexions of his Voice will be too uniform ; and always a little constrain'd. He is not like a Man that speaks to an Audience ; but like a Rhetorician who recites or declaims. His Action must be awkward and forc'd : by fixing his Eyes too much, he shews how much his Memory labour's in his Delivery : and he is afraid to give way to an unusual Emotion, lest he shou'd lose the Thread of his Discourse. Now the Hearer perceiving such an undisguis'd Art, is so far from being touch'd, and captivated, as he ought
to

DIALOGUES

to be, that he observes the Speaker's Artifice with Coldness and Neglect.

B. But did not the antient Orators do what you condemn?

A. I believe not.

B. What! do you think that DEMOSTHENES and TULLY did not learn by-heart those finish'd Orations they have left us?

A. We know very well that they compos'd and wrote their Harangues, before they spake in publick: but we have several Reasons to believe that they did not get them by-heart, word for word. Even the Orations of DEMOSTHENES, as we have them, shew rather the Sublimity and Vehemence of a great Genius that was accusom'd to speak powerfully of publick Affairs; than the Accuracy and Politeness of an Author. As for CICE-RO, in several Places of his Harangues, we find Things spoken on sudden Emergencys, that he cou'd not possibly have foreseen. And if we take his * Opinion of

* Sed VERBORUM memoria, quæ minus est nobis necessaria, majore imaginum varietate distinguitur: multa enim sunt verba, quæ quasi articuli connectunt membra Orationis, quæ formari similitudine nulla possunt: eorum fingendæ nobis sunt imagines, quibus semper utamur. RERUM memoria, propria est oratoris: eam singulis personis bene positâ notare possumus, ut Sententias imaginibus, ordinem locis comprehendamus.

De Orat. lib. ij. §. 88.

Concerning ELOQUENCE.

III

of this matter; he thinks an Orator ought to have a great Memory : and he even speaks of an *artificial* kind of Memory as an useful Invention : but all he says on this Point does not imply that we ought to learn every Word by-heart. On the contrary, he seems only to require, that we shou'd range all the Parts of a Discourse exactly in our Memory, and prepare the Figures and chief Expressions we are to use ; so as to be ready to add off-hand whatever may occasionally be suggested from a View of the Audience, or unexpected Accidents. And it is for this Reason, that he requires so much Application and Presence of Mind in an Orator.

B. You must allow me to tell you, Sir, that all this does not convince me : for I cannot believe that one can speak so very well, without having prepar'd and adjusted all his Expressions.

C. The Reason why 'tis so hard to persuade you in this case, is, because you judge of the Matter by common Experience. If they who get their Sermons by-heart, were to preach without that Preparation, 'tis likely they wou'd succeed but very ill : nor am I surpriz'd at it : For, they are not accusom'd to follow Nature : they have study'd only to compose their Sermons ; and that too
with

with Affectation. They have never once thought of * speaking in a noble, strong, and natural manner. Indeed the greatest Part of Preachers have not a sufficient Fund of solid Knowledge to depend on, and are therefore afraid to trust themselves without the usual Preparation. The Method of getting Sermons by-heart qualify's many, who have but very scanty and superficial Parts, to make a tolerable Figure in the Pulpit; seeing they need only lay together a certain Number of Passages,

and

* This leads me to consider the Difference that is between the *READING*, and the *SPEAKING* of Sermons. Reading is peculiar to this Nation; and is endur'd in no other. It has indeed made our Sermons more exact; and so has produc'd to us many Volumes of the best that are extant. But after all, tho' some few read so happily, pronounce so truly, and enter so intirely into those Affections which they recommend; that in them, we see both the Correctness of Reading, and the Serioulness of Speaking Sermons; yet every-one is not so happy. Some by hanging their Head perpetually over their Notes, by blundering as they read; and by a cursory running over them, do so lessen the Matter of their Sermons, that as they are generally read with very little Life or Affection, so they are heard with as little Regard, or Esteem. Those who read, ought certainly to be at a little more pains, than (for the most part) they are to read true; to pronounce with an Emphasis; to raise their Head, and to direct their Eyes to their Hearers: and if they practis'd more, alone, the just way of Reading, they might deliver their Sermons with much more Advantage. Man is a low sort of Creature: he does not (nay the greater part cannot,) consider Things in themselves, without those little Seasonings that must recommend them to their Affections — Besides, the People (who are too apt to censure the Clergy) are easily carry'd into an obvious Reflection on Reading, that it is an Effect of Laziness.

Discourse of the Pastoral Care. ch. ix.

and Remarks: And however little Genius or Assistance a Man has, he may with Time and Application be able to work-up and polish his Matter into some Form, But to preach with Judgment and Strength requires an attentive Meditation upon the first Principles of Religion; an exact Knowledge of Morality; an Insight into Antiquity; Strength of Reasoning; and suitable Action. Is not this, Sir, what you require in an Orator who does not learn his Discourse by-heart?

A. You have explain'd my Thoughts exactly. Only it may not be improper to add, that tho' a Man shou'd not possess all these Qualities in a remarkable degree, he may yet preach very well, if he has a solid Judgment, a tolerable Stock of Knowledge, and an easy way of speaking. For, in this Method, as in the other, there may be different Degrees of Eloquence. You may further observe that most of those who preach without getting their Sermons by-heart, do not prepare themselves enough. They ought to study their Subject with the closest Attention; prepare all those moving Passages that shou'd affect the Audience; and give the several Parts of their Discourse such an Order as will best serve to set the Whole in the most proper Light.

I

B. You

B. You have oftentimes spoken of this ORDER: do you mean any thing else by it than a *Division* of the Subject? perhaps you have some peculiar Notion on this Point too.

A. You think that you rally me: but in good earnest, I'm as singular in my Opinion upon this head, as on any other.

B. I easily believe you.

A. It is certainly so: and since we have fallen upon this Subject, I'll shew you how far I think the greater part of Orators are defective in the Point of Order.

B. Since you are so fond of Order, I hope you don't dislike Divisions.

A. I'm far from approving them.

B. Why? do they not methodize a Discourse?

A. For the most part, Divisions give only a *seeming* Order; while they really mangle and clog a Discourse, by separating it into two or three Parts; which must interrupt the Orator's Action, and the Effect it ought to produce. There remains no true * Unity after such Divisions; seeing they make two or three different Discourses,

* A Text being open'd, then the Point upon which the Sermon is to run is to be open'd: and it will be the better heard, and understood if there be but ONE Point in a Sermon: so that one Head, and ONLY one, is well stated, and fully set out.

Discourses, which are join'd into one, only by an arbitrary Connection. For three Sermons preach't at different times, (if they be form'd upon some regular concerted Plan, as the Sermons in *Advent* usually are,) make one Piece, or intire Discourse, as much, as the three Points of any of these Sermons make one Whole by being join'd, and deliver'd, together.

B. What is it then that you mean by Order? How confus'd must a Discourse be that is not divided?

A. Do you think there is more Confusion in the Orations of DEMOSTHENES, and TULLY, than in the Sermons of your Parish-Precacher?

B. I don't know — I believe not.

A. You need not be afraid of giving your Judgment too freely. The Harangues of these great Men are not divided as our Sermons are. Nay ISOCRATES (of whom we spake so much before,) and other antient Orators, did not follow our Method of dividing. The *Fathers* of the Church knew nothing of it. Even S. BERNARD, the last of them, only gives a Hint of some Divisions, and does not pursue them; nor divide his Discourses in form. And for a long time after him, Sermons were not divided: it is a modern Invention which we owe originally to the Scholastick Divines.

B. I grant that the School-men are a very bad Model for Eloquence : but what Form did the Antients use to give their Discourses ?

A. They did not divide them ; but they pointed out carefully all those Things that ought to be *distinguish'd* : to each of them * they assign'd its proper Place ; after having attentively consider'd where it might be introduc'd to the best Advantage, and be fittest to make a due Impression. Oftimes that which wou'd seem nothing to the purpose, by being unseasonably urg'd, has a very great Weight when 'tis reserv'd for its proper Place ; till the Audience be prepar'd by other Things to feel all its Force and Consequence. Nay a single Word when happily apply'd, will set the Truth in the strongest Light. CICERO tells us that we ought sometimes to delay giving a full View of the Truth, till the very Conclusion. But then, throughout our Discourse there ought to run such a Concatenation of Proofs, as that the first may make way for the second : and the next always serve to support the former. We ought

* Ordinis hæc virtus erit, & verus, aut ego fallor,
 Ut jam nunc dicat, jam nunc debentia dici
 Pleraque differat, & præsens in tempus omittat —
 Infelix operis summa, quia pagete xonum
 Nesciet ———

ought at first to give a general View of our Subject, and endeavour to gain the Favour of the Audience by a * modest Introduction, a respectful Address, and the genuine Marks of Candour and Probity. Then we shou'd establish those Principles on which we design to argue; and in a clear, easy, sensible manner propose the principal Facts we are to build on; insisting chiefly on those Circumstances, of which we intend to make use afterwards. From these Principles and Facts we must draw just Consequences; and argue in such a clear and well-connected manner, that all our Proofs may support each other; and so be the more remember'd. Every Step we advance, our Discourse ought to grow stronger; so that the Hearers may gradually perceive the Force and Evidence of the Truth: and *then* we ought to display it in such lively Images and *Movements* as are proper to excite the Passions. In order to this we must know their various Springs, and the mutual Dependence they have one upon

I 3 another;

* Sed hæc adjuvant in oratore, lenitas vocis, vultus, pudoris significatio, verborum comitas: si quid persquare acrius, ut invitus, & coactus facere videare. Facilitatis, liberalitatis, mansuetudinis, pietatis, grati animi, non appetentis, non avidi signa proferri perutile est — Tantum autem efficitur sensu quodam ac ratione dicendi, ut quasi vapores oratoris effingat oratio.

another ; which of them we can most easily move, and employ to raise the rest ; and which of them in fine, is able to produce the greatest Effects ; and must therefore be apply'd to, in the Conclusion of our Discourse. It is oftentimes proper, at the Close, to make a short Recapitulation, in which the Orator ought to exert all his Force and Skill in giving the Audience a full, clear, concise View of the chief Topics he has enlarg'd on. In short, one is not oblig'd always to follow this Method without any Variation. There are Exceptions, and Allowances, to be made, for different Subjects and Occasions. And even in this Order I have propos'd, one may find an endless Variety. But now you may easily see that this Method (which is chiefly taken from TULLY,) cannot be observ'd in a Discourse that is divided into three Parts : Nor can it be follow'd in each particular Division. We ought therefore to chuse some Method, Sir, but such a Method as is not discover'd, and promis'd, in the Beginning of our Discourse. CICERO tells us that the best Method is generally to conceal the Order we follow, till we lead the Hearer to it without his being aware of it before. I remember he says, in express Terms, that we ought to conceal even the Number of our Arguments ; so that one shall

shall not be able to count them, tho' they be very distinct in themselves: and that we ought not plainly to point out the Division of a Discourse. But such is the undistinguishing Taste of these latter Ages, that an Audience cannot perceive any Order, unless the Speaker distinctly explain it in the Beginning; and even intimate to them his gradual Advances from the First to the Second, and following general Heads, or Subdivisions, of his Discourse.

C. But don't Divisions help to support the Attention, and ease the Memory of the Hearers? It is for their better Instruction that the Speaker divides his Discourse.

A. A Division chiefly relieve's the Speaker's Memory. And even this Effect might be much better obtain'd by his following a natural Order without any express Division: for, the true Connection of Things best directs the Mind. Our common Divisions are of use to those only who have study'd, and been train'd up to this Method in the Schools. And if the common People retain the Division better than the rest of the Sermon; it is only because they hear it often repeated: but generally speaking they best remember practical Points, and such Things as strike their Senses and Imagination.

B. The Order you propose may be proper enough for some Subjects : but it cannot be fit for all : For, we have not always Facts to lay down.

A. When we have none, we must do without them : but there are very few Subjects fit to which they might not be aptly introduc'd. One of *PLATO*'s chief Beauties is, that in the Beginning of his moral Pieces he usually gives us some Fragment of History, or some Tradition that serves as the Foundation of his Discourse. This Method wou'd far more become those who preach Religion ; which is intirely founded upon Tradition, History, and the most antient Records. Indeed most Preachers argue but weakly ; and don't instruct People sufficiently, because they do not trace back Things to these Sources.

B. We have already given you too much trouble, Sir, and I'm almost ashamed to detain you longer : but I wish heartily you wou'd allow me to ask you a few more Questions concerning the Rules of publick Discourse.

A. With all my heart : I am not yet weary : you may dispose, as you please, of the little Time I have left.

B. Well then, you wou'd have all false and trifling Ornaments intirely banish't from Discourse. Now, tho' you touch't

touch't upon this Point before, pray shew me by some sensible Examples how to * distinguish such false Beauties from those that are solid and natural.

A. Do you love Quavering Notes in Musick? Are you not better pleas'd with those brisk significant Notes that describe Things, and express the Passions.

B. Yes, certainly: for, Quavers are of no Use: they only amuse the Ear, and don't affect the Mind. Our Musick was once full of them; and was therefore very weak and confus'd: but now we begin to refine our Taste, and to come nearer the Musick of the Antients; which is a kind of passionate Declamation, that acts powerfully upon the Soul.

A. I knew that Musick, of which you are so good a Judge, wou'd serve to make you understand what concern's Eloquence. There ought to be a kind of Eloquence in Musick itself: and in both these Arts we ought to reject all false and trilling Beauties. Do you not perceive now that
by

* *False Eloquence, like the prismatick Glass,
It's gaudy Colours spread's on ev'ry Place;
The Face of NATURE we no more survey,
All starts alike, without distinction gay.
But true Expression, like th' unchanging Sun,
Clear's and improves what'er it shines upon,
It gilds all Objects, but it alters none.
Expression is the Dress of Thought, and still
Appears more decent, as more sutable.*

Mr. POPE's Essay on Criticism.

by a trilling Discourse I mean the humming Jingle of languid uniform Periods; a chiming of Words that returns perpetually, like the Burden of a Song? This is the false Eloquence that resembles bad Musick.

B. I wish, Sir, you cou'd make it a little plainer still.

A. The reading of good and bad Orators will more effectually form your Taste, on this Point, than all the Rules in the World. However it were easy to satisfy you by some pertinent Examples. I will not mention any modern ones; tho' we abound in false Ornaments. That I may not offend any Person, let us return to ISOCRATES who is the Standard of those nice and florid Harangues that are now in vogue. Did you ever read his famous Panegyrick on HELEN?

B. Yes: I have read it some time ago.

A. How did you like it?

B. Extremely well. I thought I never saw so much Wit, Elegance, Sweetness, Invention, and Delicacy in any Composition. I own to you that HOMER himself (whom I read afterwards,) did not seem to have so much Spirit as he. But now that you have shown me what ought to be the true Aim of Poets and Orators, I see plainly that HOMER, who conceal'd his Art, vastly surpasses
ISOCRA-

ISOCRATES who took so much pains to display his Skill. But I was once charm'd with that Orator, and shou'd have been so still, if you had not undeceiv'd me. Mr. * * * is the ISOCRATES of our Days : and I perceive that by shewing the Defects of that antient Orator, you condemn all those who imitate his florid effeminate Rhetorick.

A. I'm now speaking of ISOCRATES only — In the Beginning of his Encomium he magnifies the Love that THESEUS had for HELEN, and fancy'd that he shou'd give a lofty Idea of her, by describing the heroick Qualities of that great Man who fell in love with her : as if THESEUS (whom the Antients always represent as weak and inconstant in his Amours,) cou'd not have been smitten with a Woman of a moderate Beauty. Then he comes to the Judgment that PARIS form'd of her. He says that a Dispute having arisen among the Goddesses concerning their Beauty ; they agreed to make PARIS Judge of it : Upon which Occasion JUNO proffer'd him the Empire of *Asia* : MINERVA assur'd him of constant Victory in Battles : and VENUS tempted him with the beautiful HELEN. Now seeing PARIS, when he was to determin this matter, cou'd not behold the Faces of these Goddesses, because

cause of their dazling Splendour, he cou'd only judge of the Worth of the three Things that they offer'd : and upon the Comparifon he preferr'd HELEN to Empire, and to Victory. Then the Orator praises the Judgment of PARIS, in whose Determination the Goddeffes themselves acquiesc'd ; and adds these remarkable Words : * “ I wonder that any-one shou'd think PARIS indiscreet in chusing to *live* with her, for whom many *Demi-Gods* wou'd have been willing to *die*.”

C. This puts me in mind of our Preachers who are so full of Antitheses and Turns of Wit. There are a great many such Orators as ISOCRATES.

A. He is their Master ! all the rest of his Panegyrick is of the † same Strain. It is founded on the long War of *Troy* ; the Calamities that the *Greeks* suffer'd for the Rape of HELEN, and the Praise of Beauty which has so much Power over Men. There is nothing in the whole Discourse solidly prov'd ; nor the least Point

* Θαυμάζω δ' ὅτι τις αἰσταντο κλέος βεβυλῶσαι † μετα ταύτης ὅτι ἐλθὼν ἡ ἑνὴς πολλοὶ οὐκ ἠμείδιον ἀποδύνασκον ἠδὲ λησαν. ISOCR. *Hel. Laud.*

† His very next Words are these : — Πῶς δ' ἐκ ἐν αἰνότητι οἱ τὰς διὰς εἰδὸς αἰεὶ κλέους φιλοτιμούσας, αὐτοὺς κλέους καταφρονέουσιν, καὶ αὐτὰ ταῦτα ἐνδομοῖσι μεγίστην. Ἰδ. *ἑλ. Laud.*, αἰεὶ ἡς καὶ αὐτοὺς ὡς ἐξ ἀνάγκης ἀποδύνασκουσιν ; — *Ibid.*

Point of moral Instruction. He judge's of the Worth of Things only according to Mens extravagant Passions. And as his Proofs are weak : so his Stile is flourish't and finical. I quoted this Passage; profane as it is, because 'tis a very famous one; and because this affected Manner is very much in fashion. The more grave Discourses of ISOCRATES are compos'd in the same spruce effeminate way; and are full of such false Beauties as that I now mention'd.

C. I find you like none of those witty Turns which have nothing in them that is either solid, natural, or affecting; and tend neither to convince, nor paint, nor persuade. The Example you have brought from ISOCRATES, tho' it be upon a trifling Subject, is yet very pertinent: For, all such Timet-Wit must appear still more ridiculous when 'tis apply'd to grave and serious Matters.

A. But, Sir, as to ISOCRATES, don't you think I had reason to censure him as freely as TULLY assures us ARISTOTLE did.

B. What says TULLY?

A. * That ARISTOTLE perceiving * Lib. III.
ISOCRATES had perverted Eloquence §. 35.
from its proper Use to Amusement and
Ostentation; and thereby drawn to him-
self the most considerable Disciples, he
apply'd

apply'd to him a Verse of *PHILOCTETES*, to shew how much he was asham'd of being silent while that vain Declaimer carry'd all before him. But I have done now : 'tis time for me to be going.

B. We cannot part with you so soon, Sir : Will you then allow of no Antitheses ?

A. Yes : when the Things we speak of are naturally opposite one to another, it may be proper enough to shew their Opposition. Such Antitheses are just, and have a solid Beauty, and a right Application of them is often the most easy and concise manner of explaining Things. But 'tis extremely childish to use artificial Turns and Windings to make Words clash and play one against another. At first, this may happen to dazle those who have no Taste : but they soon grow weary of such a silly Affectation. Did you ever observe the *GOTHICK* Architecture of our old Churches ?

B. Yes ; 'tis very common.

A. Did you take notice of the Roses, Holes, unconnected Ornaments, and disjointed little Knacks that these *Gothick* Buildings are full of. These odd Conceits are just such Beauties in Architecture as forc'd Antitheses and Quibbles are in Eloquence. The *GRECIAN* Architecture is far more simple, and admits of none but
natural,

natural, solid and majestick Ornaments : we see nothing in it but what is great, proportion'd, and well-plac'd. But the *GOTHICK* kind was invented by the *Arabs* ; who being a People of a quick sprightly Fancy ; and having no Rule, nor Culture, cou'd scarce avoid falling into these whimsical Niceties. And this Vivacity corrupted their Taste in all other Things. For, they us'd *Sophisms* in their Logick : they lov'd little *Knacks* in Architecture ; and invented *Witticisms* in Poetry and Eloquence. All these are of the same kind.

B. This is curious indeed. You think then that a Sermon full of forc'd Antitheses, and such kind of Ornaments, is like a Church built in the *Gothick* way.

A. Yes : I think the Comparison is just.

B. Let me ask you but one Question more ; and then you shall go.

A. What is it ?

B. It seems very difficult to give a particular Account of Facts, in a noble Stile : and yet we ought to do so if we talk solidly as you require. Pray, what is the proper Stile for expatiating in such Cases ?

A. We are so much afraid of a low Strain, that our Expressions are usually dry, lifeless, and indeterminate. They who praise a Saint, pitch on the most magnificent

magnificent Phrases: they tell us he was an ADMIRABLE Person; that his Virtues were CELESTIAL; that he was rather an ANGEL, than a Man. And thus the whole Encomium is a mere Declamation, without any Proof; and without drawing a just Character. On the contrary, the ancient *Greeks* made little Use of these general Terms which prove nothing: but they insisted much on Facts, and the Particulars of a Character. For instance XENOPHON does not once say in all his *Cyropædia*, that CYRUS was an *Admirable* Man: but throughout the Work he makes us really admire him. Thus it is that we ought to praise holy Persons, by entering into the particular Detail of their Sentiments and Actions. But there prevails an affected Politeness among the pedantick and conceited Part of all Ranks and Professions, who value themselves upon their Wit, or Learning. They never venture to use any Expression but what they reckon *fine* and uncommon. They talk always in a * high Strain; and wou'd think it beneath them

* Prima est Eloquentiæ virtus PERSPICUITAS, & quo quisque ingenio minus valet, hoc se magis *assol-
lere*, & *dilatare* conatur: ut statura breves in digitos esi-
guntur; & plura infirmi minantur. Nam TUMIDOS,
& corruptos, & *sinuatos*, & quocumque alio cacozeliæ
genere peccantes, certum habeo, non virium, sed *infirmi-
tatis* vitio laborare: ut corpora non robore, sed valetudi-
ne, inflantur.

QUINT. lib. ij. c. 3.

them to call Things by their proper Names. Now in true Eloquence almost every thing may be introduc'd. The Perfection of Poetry itself, (which is the loftiest kind of Composure) depends on a full and lively Description of Things in all their Circumstances. When VIRGIL represents the *Trojan* Fleet leaving the *African* Shore or arriving on the Coast of *Italy*, you see every proper Circumstance exactly describ'd. But we must own that the GREEK's enter'd still further into the particular Detail of Things; and follow'd Nature more closely in representing the smallest Circumstances. For which reason, many People wou'd be apt (if they dar'd) to reckon HOMER too plain and simple in his Narrations. In this antient beautiful Simplicity, (which few are able to relish,) this Poet very much resembles the Holy Scripture: But in many Places the Sacred Writings surpass his, as much as he excells all the other Antients, in a natural and lively Representation of Things.

B. In relating Facts then ought we to describe every individual Circumstance that belongs to them?

A. No: we shou'd represent nothing to the Hearers but what deserves their Attention; and help's to give a clear and just Idea of the Things we describe: So

K

that

that it requires great Judgment to make
 || See Longinus. §. x. a right || Choice of Circumstances. But
 we must not be afraid of mentioning such
 as can be any-way serviceable: for 'tis a
 false Politeness that leads us to suppress
 some useful Things, because we don't
 think 'em capable of any Ornament. Be-
 sides, HOMER has shown us by his Ex-
 ample, that we might give a * proper
 Grace and Embellishment to every Sub-
 ject.

B. Seeing you condemn the florid
 swelling Style; what kind do you reckon
 fittest for publick Use?

A. There ought to be a Variety of
 Style in every Discourse. We shou'd rise
 in our Expression when we speak of *lofty*
 Subjects; and be † familiar, on common
 ones,

* First follow NATURE, and your Judgment frame
 By her just Standard, which is still the same:
 Unerring Nature, still divinely bright,
 One clear, unchang'd, and universal Light;
 Life, Force, and Beauty must to all impart,
 At once the Source, and End, and Test of Art.
 Art from that Fund each just Supply provides,
 Works without Show; and without Pomp presides.
 Those Rules of old discover'd, not devis'd,
 Are Nature still, but Nature methodiz'd:
 Nature like Monarchy, is but restrain'd
 By the same Laws which first her-self ordain'd.

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† Εστιν ἄρ' ὁ ἰδιωτισμὸς ἐλοισι * κόσμῳ ὀφθαλμοῖς ἐμ-
 πανιστικώτερον ἐκτιμώσεται γὰρ αὐτὸν ἐν * κοινῷ βίῳ.
 Τὸ δ' ὅτι γυναικὶς ἤδη πιστώτερον — Ταῦτα γὰρ ἐστὶν ὀφθαλ-
 μῶν καὶ ἰδιωτικῶν, ἀλλ' ἐκ ἰδιωτικῶν πρὸς σημειωτικῶν.

LONGINUS. §. xxxj.

ones, without being coarse, or grovelling. In most Cases, an easy Simplicity and Exactness is sufficient: tho' some Things require Vehemence, and Sublimity. If a Painter shou'd draw nothing but magnificent Palaces, he cou'd not follow Truth; but must paint his own Fancies; and by that means, soon cloy us. He ought to copy Nature in its agreeable Varieties: and after drawing a stately City, it might be proper to represent a Desert, and the Huts of Shepherds. Most of those who aim at making fine Harangues injudiciously labour to cloath all their Thoughts in a * pompous gaudy Dress: and they fancy that they have succeeded happily, when they express some general Remarks in a florid lofty Stile. Their only Care is to fill their Discourse with abundance of Ornaments, to please the vitiated Taste of their Audience: like ignorant Cooks who know not how to season Dishes, in a proper, natural way; but fancy they must give them an exquisite Relish by mixing

K 2

excessive

* Nanque illud genus ostentationi compositum, solum petit audientium voluptatem: ideoque omnes dicendi artes aperit, ornatumque orationis exponit — Mala affectatio, per omne dicendi genus peccat. Nam & tumida, & exilia, & prædulcia, & abundantia, & accessita, & exultantia sub idem nomen cadunt. Denique *κατάλασ* vocatur, quicquid est ultra Virtutem; quoties Ingenium judicio caret, & specie boni fallitur; omnium in Eloquentia vitiorum pessimum: nam cætera cum videntur, hoc petitur.

QUINTIL. lib. viij. c. 3.

excessive Quantities of the most seasoning Things. But the Stile of a true Orator has nothing in it that is swelling or ostentatious : he always adapts it to the Subjects he treats of, and the Persons he instructs : and manages it so judiciously that he never aims at being sublime and lofty, but when he ought to be so.

B. What you said concerning the Language of Scripture, makes me with earnestly that you wou'd shew us the Beauty of it. May we not see you some time to-morrow ?

A. I shall hardly have time to-morrow : but I'll endeavour to wait on you this Evening. And since you seem so desirous of it, we will talk of the Word of **GOD** : for hitherto we have only spoken of the Language of Men.

C. Farewell, Sir, I beg of you to be punctual : otherwise we must come and find you out.





THE THIRD DIALOGUE.

C. **I** Began to fear, Sir, that you wou'd not come; and was very near going to see for you at Mr. * * *

A. I was detain'd by a perplexing Affair I had upon my Hands: but I have got rid of it to my Satisfaction.

B. I'm very glad of it: for, we wanted you extremely to finish the Subject we were talking of in the Morning.

C. Since I parted with you, Sir, I heard a Sermon at * * *, and I thought of *you*. The Preacher spoke in a very edifying manner: but I question whether the common People understood him, or not.

A. It happens but too often (as I heard an ingenious Lady observe,) that our Preachers speak *Latin*, in *English*. The most essential Quality of a good Preacher is to be instructive: but he must have

great Abilities and Experience to make him so. On the one hand he must be perfectly acquainted with the Force of Scripture-Expressions : on the other, he must understand the Capacity of those to whom he preaches ; and adapt himself to it. Now this requires a solid Knowledge, and great Discernment. Preachers speak every day to People of the Scripture, the Church, the *Mosaick Law*, the Gospel ; of Sacrifices ; of MOSES and AARON, and MELCHISEDECK ; of the Prophets, and Apostles : but there is not sufficient Care taken to instruct the People in the true Meaning of these Things, and in the Characters of those holy Persons. One might follow some Preachers, twenty Years, without getting sufficient Knowledge of Religion.

B. Do you think that People are really ignorant of those Things you mention'd ?

C. For my part, I believe they are : and that few or none understand them enough to receive any Benefit from Sermons.

B. That may be true of the lowest Rank of People.

C. Well ; ought not they to be instructed as well as others ? don't they make up the Bulk of Mankind ?

A. The Truth is, Persons of Rank and Fashion have but little more Knowledge
of

of Religion than the common People. There are always three Fourth-parts of an ordinary Audience, who don't know those first Principles of Religion, in which the Preacher supposes every-one to be fully instructed.

B. Wou'd you then have him explain the Catechism in his Sermons to a polite Congregation ?

A. I grant there is a due Regard to be had to an Audience ; and Discretion to be us'd in adapting a Discourse to their Capacity. But still without giving the least Offence, a Preacher might remind the most discerning Hearers of those Passages of the Sacred History, which explain the Origin and Institution of holy Things. This way of having Recourse to the first Foundations of Religion, wou'd be so far from seeming low, that it wou'd give most Discourses that Force and Beauty which they generally want. This is particularly true with regard to the Mysteries of Religion : For the Hearers can never be instructed, nor perswaded, if you don't trace Things back to their Source. For example, how can you make them understand what the Church says, after * St. PAUL, that JESUS * 1 Cor. CHRIST is *our Passover*, if you do v. 7. not explain to them the *Jewish Passover*, which was appointed to be a perpetual Memorial of their Deliverance from E-

gypt, and to typify a more important Redemption that was reserv'd for the *Messiah*. It is for this Reason, I said that almost every thing in Religion is Historical. And if Preachers wou'd have a full Knowledge of this Truth, they must be very conversant in the Scripture —

B. You must excuse my interrupting you on this Subject; Sir, you told us in the Morning that the Scriptures are eloquent: and I was glad to hear you say so. Let me intreat you to shew us how we may discern the Beauties of Scripture; and in what its Eloquence consists. The *Latin* Bible seems to me most vulgar and inaccurate. I see no Delicacy in it. What is it then that you so much admire?

A. The *Latin* is only a literal Version in which out of respect to the Original, there are many *Greek* and *Hebrew* Phrases retain'd. Do you despise HOMER because he has been sordidly translated into *French*?

B. But the *Greek* it-self (which is the original Language of the New Testament) appears to me very coarse and unpolite.

A. The Apostles were not acquainted with the genuine *Greek*, but us'd that corrupted kind which prevail'd among the *Hellenistical Jews*. For this Reason St. PAUL says * *I am rude in speech*, but not in Knowledge. It is very obvious that the Apostle here only meant he

was

* 2 Cor.
xj. 16.

was not a Master of the *Greek* Tongue ; tho' he solidly explain'd the Doctrine of the Holy Scripture.

C. Had not the Apostles the Gift of speaking unknown Tongues ?

A. Undoubtedly : and they even convey'd that Gift to great Numbers of their illiterate Converts. But as for the Languages that the Apostles had learnt in a natural way, we have Reason to believe that the Spirit of God permitted them to speak as they did before. St. PAUL who was a Citizen of *Tarsus*, in *Cilicia*, naturally spake the corrupted *Greek* us'd among the *Jews* there : and we find that this is the Language he wrote in. St. LUKE seems to have understood *Greek* a little better.

C. But I always thought that in the Passage you mention'd, St. PAUL gave up all Pretences to Oratory : and regarded nothing but the Simplicity of the Evangelical Doctrine. Nay I have heard several Persons of Worth and good Judgment affirm that the Holy Scripture is not eloquent. St. JEROM was punish'd for being disgusted at the Simplicity of Scripture ; and liking TULLY better. St. AUSTIN (in his *Confessions*) seems to have fallen into the same Fault. Did not GOD intend to try our Faith by the Obscurity, and even by the Lowness of the

the Scripture-Stile, as well as by the Poverty of our Redeemer?

A. You seem, Sir, to carry this Point too far. Whether do you chuse to believe St. JEROM when he was punish't for having follow'd his youthful Studies too closely in his Retreat; or when he had made the grèatest Progress both in sacred and profane Learning; and, in an Epistle to PAULINUS, invited him to study the Scripture; assuring him that he wou'd find more Charms in the Prophets than he had discover'd in the Heathen Poets? Or, was St. AUSTIN's Judgment better in his Youth, when the seeming Meanness of the sacred Stile disgusted him; than when he compos'd his *Books Of the Christian Doctrine*? There he often says that St. PAUL was powerfully perswasive; and that the Torrent of his Eloquence must be perceiv'd by the most unattentive Reader. He adds that in the Apostle, Wisdom did not seek after the Beauty of Language; but that the Beauties of Language offer'd themselves, and attended his Wisdom. He quotes many lofty Passages of his Epistles; wherein he shews all the Art and Address of the Heathen Orators far outdone. St. AUSTIN excepts only two Things in this Comparison: He says, that these Orators study'd the Ornaments
of

of Eloquence; but that the Beauties of Oratory naturally follow'd St. PAUL, and others of the sacred Writers. And then he own's that he did not sufficiently understand the Delicacies of the Greek Tongue, to be a competent Judge, whether there be the same Numbers and Cadence of Periods in the sacred Text, that we meet with in profane Authors. I forgot to tell you that he quotes that Passage of the Prophet AMOS which begins thus * *Wo to them that are at ease* * Ch. vi. *in Zion, and trust in the mountain of Samaria* — : and assures us that in this Place the Prophet has surpass't every thing that is sublime in the Heathen Orators.

C. But how do you understand these Words of St. PAUL; † *My speech and* † 1 Cor. *my preaching was not with the enticing* xi. 4. *[persuasive] words of man's wisdom* -- ? Does he not tell the *Corinthians* that he came not to preach CHRIST to them, with the Sublimity of Discourse and of Wisdom: that he *knew nothing among them but JESUS, and him crucify'd*: that his preaching was founded not upon the persuasive Language of human Wisdom, and Learning, but upon the sensible Effects of the Spirit and the Power of God; to the end (as he adds) *that their Faith shou'd not depend upon the wisdom of men, but on the power of God.* What

What is the Meaning of these Words, Sir? What stronger Expressions cou'd the Apostle use to condemn this Art of Perswasion that you wou'd establish? For my part, I freely own that at first I was glad when you censur'd all those affected Ornaments of Discourse that vain Declaimers are so fond of: but the Sequel of your Scheme does not answer the pious Beginning of it. I find that you wou'd still make Preaching a human Art; and banish Apostolical Simplicity from the Pulpit.

A. Tho' you judge very unfavourably of my Esteem for Eloquence; I am not dissatisfy'd at the Zeal with which you censure it. However, Sir, let us endeavour to understand one another aright. There are several worthy Persons who judge, with you, that eloquent Preaching is repugnant to the Simplicity of the Gospel. But when we have mutually explain'd our Sentiments, perhaps they may be found to agree. What then do you mean by *Simplicity*? and what do you call *Eloquence*?

C. By Simplicity, I mean a Discourse without any Artifice or Magnificence. By Eloquence, I mean a Discourse full of Art and Ornaments.

A. When you require an artless simple Discourse, wou'd you have it without Order,

Order, and Connection : without solid and convincing Proofs ; and without a proper Method for instructing the Ignorant ? wou'd you have a Preacher say nothing that is pathetick ; and never endeavour to affect the Heart ?

C. Far from it : I wou'd have a Discourse that both instructs, and moves People.

A. That wou'd make it eloquent : For we have seen before that Eloquence is the Art of instructing and perswading Men, by moving their Passions.

C. I grant that Preachers ought to convince and affect their Hearers : but I wou'd have them to do it without Art, by an Apostolical Simplicity.

A. The more artless and *natural* such a convincing perswasive Eloquence is, it must be the more powerful. But let us inquire whether the *Art* of Perswasion be inconsistent with the Simplicity of the Gospel. What mean you by Art ?

C. I mean a System of Rules that Men have invented, and usually observe in their Discourses, to make them more beautiful, elegant, and pleasing.

A. If by Art you only mean this Invention to render a Discourse more handsome and polish'd in order to please People ; I won't dispute with you about Words ; but will readily acknowledge that

that this Art ought not to be admitted into Sermons; For, (as we agreed before) this Vanity is unworthy of Eloquence and far more unbecoming the sacred Function. This is the very Point about which I reason'd so much with Mr. B.. But if by *Art*, and *Eloquence*, you mean what the most judicious Writers among the Antients understood; we must then set a just Value upon Eloquence.

C. What did they understand by it?

A. According to them the Art of Eloquence comprehends those Means that wise Reflection and Experience have discover'd to render a Discourse proper to persuade Men of the Truth; and to engage them to love and obey it. And this is what you think every Preacher shou'd be able to do. For did you not say that you approv'd of Order, and a right Manner of Instruction; Solidity of Reasoning, and pathetick Movements; I mean such as can touch and affect Peoples Hearts? Now this is what I call Eloquence: you may give it what Name you please.

C. Now I comprehend your Notion of Eloquence: and I cannot but acknowledge that such a manly, grave, serious Manner of Perswasion wou'd much become the Pulpit; and that it seems even necessary to instruct People with Success. But how do you understand those Words of St. PAUL, that

that I quoted before? Do they not expressly condemn Eloquence?

A. In order to explain the Apostle's Words, let me ask you a few Questions.

C. As many as you please, Sir.

A. Is it not true that the Apostle argues with wonderful Strength in his Epistles? Does he not reason finely against the Heathen Philosophers, and the *Jews*, in his Epistle to the *Romans*? Is there not great Force, in what he says concerning the Inability of the *Mosaick* Law to justify Men?

C. Certainly.

A. Is there not a Chain of solid Reasoning in his Epistle to the *Hebrews*, about the Insufficiency of the ancient Sacrifices; the Rest that *DAVID* promis'd to the Children of *GOD*, besides that which the *Israelites* enjoy'd in *Palestine* after *JOSHUA*'s days; concerning the Order of *AARON*, and that of *MELCHISEDECK*; and the spiritual and eternal Covenant that behov'd to succeed the carnal and earthly one which was establish'd by the Mediation of *MOSES*, for a Time only? Are not the Apostle's Arguments on these several Subjects very strong and conclusive?

C. I think they are.

A. When *St. PAUL* therefore disclaim'd the Use of the *perwasive Words of Man's Wisdom*,

Wisdom, he did not mean to condemn *true* Wisdom, and the Force of Reasoning.

C. That appears plainly from his own Example.

A. Why then do you think that he meant to condemn *solid* Eloquence; any more than *true* Wisdom.

C. Because he expressly rejects Eloquence in that Passage which I desir'd you to explain.

A. But doth he not likewise disclaim Wisdom? The Place seems to be more express against Wisdom, and human Reasoning, than against Eloquence. And yet he himself reason'd frequently; and was very eloquent. You grant that he argu'd well: and St. AUSTIN assure's you that the Apostle was an Orator.

C. You plainly point out the Difficulty; but you don't answer it. Pray, shew us how 'tis to be solv'd.

A. St. PAUL reason'd much; he perswaded effectually: So that he was really an excellent Philosopher and an Orator. But as he tell's us in the Place you quoted; his Preaching was not founded on human Reasoning, nor on the Art of Perswasion. It was a Ministry of divine Institution, that ow'd its Efficacy to God alone. The Conversion of the whole World was, according to the ancient Prophecies, to be the great and standing Miracle

racle of the Christian Religion. This
 was the *Kingdom of God* that came from
 Heaven ; and was to convert and reduce
 all the Nations of the Earth to the Wor-
 ship and Service of the true GOD. JE-
 SUS CHRIST crucify'd, by his being
 declar'd to them was to draw them all to
 himself merely by the Power of his Cross.
 The Philosophers had reason'd and dis-
 puted, without converting either them-
 selves, or others. The *Jews* had been
 intrusted with a Law that shew'd them
 their Miseries, but cou'd not relieve them.
 All Mankind were convinc'd of the gen-
 eral Disorder and Corruption that reign'd
 among them. JESUS CHRIST came
 with his Cross ; that is, he came poor,
 humble, and suffering for us. To silence
 our vain, presumptuous Reason, he did
 not argue like the Philosophers ; but he
 determin'd with Authority. By his Mi-
 racles, and his Grace, he shew'd that he
 was above all. That he might confound
 the false Wisdom of Men, he sets before
 them the seeming Folly and Scandal of
 his Cross ; that is, the Example of his
 profound Humiliation. That which Man-
 kind reckon'd * Folly, and at which they * 1 Cor. i.
 were most offended, was the very Thing ^{23, 25.}
 that shou'd convert and lead them to God.
 They wanted to be cur'd of their Pride,
 and their excessive Love of sensible Objects :

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and

and to affect them the more, G O D shew'd them his Son crucify'd. The Apostles preach't him ; and walk't in his Steps. They had not recourse to any human Means, neither to Philosophy, nor Rhetorick, nor Policy, nor Wealth, nor Authority. G O D wou'd have the sole Glory of his Work ; and the Success of it to depend intirely on Himself : He therefore chose what is weak ; and rejected what is strong ; to display his Power in the most sensible manner. He brought all out of Nothing in the Conversion of the World, as well as at the Creation of it. That Work therefore had this divine Character stamp't upon it, that it was not founded upon any thing that the World admir'd, or valu'd. It wou'd only have weaken'd and frustrated the wonderful Power of the Cross (as * St. P A U L says) to ground the preaching of the Gospel upon natural Means. It was necessary that without human Help, the Gospel shou'd of it-self open People's Hearts ; and by that prodigious Efficacy shew Mankind that it came from G O D. Thus was human Wisdom confounded, and rejected. Now what must we conclude from hence ? This only ; that the Conversion of the Nations, and the Establishment of the Christian Church, was not owing to the learned Reasonings, and perswasive Words of
Man's

* 1 Cor. j.
17.

Man's Wisdom. It does not imply that there was no Eloquence, nor Wisdom in several of those who first preach't the Gospel : but only, that they did not depend on this eloquent Wisdom ; nor did they study it as a thing that was to give an Efficacy to their Doctrine. It was founded (as the Apostle tells us) * not upon the perswasive Discourses of human Philosophy ; but solely upon the Effects of the Spirit, and the Power of GOD ; that is, upon the Miracles that struck the Eyes and Minds of Men, and upon the inward Operation of the divine Grace.

C. According to your reasoning then, They make void the Efficacy of our Saviour's Cross who ground their preaching upon human Wisdom and Eloquence.

A. Undoubtedly. The Ministry of the Word is intirely built upon Faith : and the Preachers of it ought to pray, and purify their Hearts ; and expect all their Success from Heaven. They shou'd arm themselves with *the Sword of the Spirit, which is the Word of God* ; and not depend on their own Abilities. This is the necessary Preparation for preaching the Gospel. But tho' the inward Fruit and Success of it must be ascrib'd to Grace alone, and the Efficacy

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of

* Οὐκ ἐν πηλοῖς ἀνθρώπων σοφίαις λόγοις — 1 Cor. ii. 4

of G O D's Word ; there are yet some Things that Man is to do on his part. —

C. Hitherto you have talk't very solidly : but I see plainly you are now returning to your first Opinion.

A. I did not change it. Don't you believe that the Work of our Salvation depends upon G O D's Grace ?

C. Yes : 'tis an Article of Faith.

A. You own however that we ought to use great Prudence in chusing a right Station and Conduct in Life ; and in avoiding dangerous Temptations. Now do we make void the Grace of G O D, and its Efficacy, by Watching, and Prayer, and a prudent Circumspection ? Certainly not. We owe all to G O D : and yet He obliges us to comply with an external Order of human Means. The Apostles did not study the vain Pomp, and trifling Ornaments of the Heathen Orators. They did not fall into the subtil Reasonings of the Philosophers, who made all to depend upon those airy Speculations in which they lost themselves. The Apostles only preach't J E S U S C H R I S T with all the Force, and magnificent Simplicity of the Scripture-Language. 'Tis true they had no need of any Preparation for their Ministry ; because the Spirit, who descended upon them in a sensible manner, supply'd them with Words in preaching the Gospel.

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The Difference then betwixt the Apostles, and their Successors in the Ministry, is, that these, not being miraculously inspir'd like the Apostles, have need to prepare themselves, and to fill their Minds with the Doctrine and Spirit of the Scripture, to form their Discourses. But this Preparation shou'd never lead them to preach in a more artless manner than the Apostles. Wou'd you not be satisfy'd if Preachers us'd no more Ornaments in their Sermons than S. PETER, S. PAUL, S. JAMES, S. JUDE, and S. JOHN did?

C. I think I ought to require no more. And I must confess that since (as you say) Eloquence consists chiefly in the Order, Force, and Propriety of the Words by which Men are perswaded and mov'd; it does not give me so much Offence as it did. I always reckon'd Eloquence to be an Art that is inconsistent with the Simplicity of the Gospel.

A. There are two sorts of People that have this Notion of it; the false Orators, who are widely mistaken in seeking after Eloquence amidst a vain Pomp of Words; and some pious Persons who have no great depth of Knowledge: but tho' out of Humility they avoid that false Rhetorick which consists in a gaudy ostentatious Stile; they yet aim at true Eloquence,

by striving to persuade, and move their Hearers.

C. I now understand your Notions exactly well: let us now return to the Eloquence of the Scripture.

A. In order to perceive it, nothing is more useful than to have a just Taste of the antient Simplicity: and this may best be obtain'd by reading the most * antient *Greek* Authors. I say the *most antient*. For those *Greeks* whom the *Romans* so justly despis'd, and call'd *Græculi*, were then intirely degenerate. As I told you before, you ought to be perfectly acquainted with HOMER, PLATO, XENOPHON, and the other earliest Writers. After that, you will be no more surpriz'd at the Plainness of the Scripture-Style: For in them you'll find almost the same kind of Customs, the same artless Narrations, the same Images of great Things, and the same Movements. The Difference betwixt them upon Comparison is much to the Honour of the Scripture. It surpasses them vastly in native Simplicity, Liveliness, and Grandeur.

HOMER

* Ενδείκνυσθαι δ' ἡμῖν ὅτι οὐ ἀπὸς [ΠΛΑΤΩΝ] εἰς βελτίωσιν καὶ καταλήψεσθαι, οἷς καὶ ἀλλοι περὶ τοῦ πρὸς τὴν εὐνοίαν ὁδὸς ὅτι πρὸς ὑψὺς τείνει. Ποῖα δ' καὶ τίς αὐτῶν; ἢ τὸ ἐμφανὲς μεγάλων συγχεσθῶν καὶ ποιητῶν μύμησις τε καὶ ἡλικίας. Καὶ τότε γὰρ οὐκ ἔστιν, ἀλλ' ἐχόμενα τε σκοπεῖ.

LONGINUS §. xiiij.

HOMER himself never reach't the Sublimity of MOSES's Songs; especially the * last, which all the *Israelitish* Children were to learn by-heart. Never did any Ode, either *Greek*, or *Latin*, come up to the Loftiness of the *Psalms*: particularly that which begins thus; † *The mighty God even the Lord, hath spoken*, surpasses the utmost Stretch of human Invention. Neither HOMER nor any

L 4 other

* Give ear, O ye heavens, and I will speak: and hear DEUT. xxxij. 1.
O earth, the words of my mouth. My doctrine shall drop
as the rain; my speech shall distil as the dew; as the small
rain upon the tender herb; and as the showers upon the
grafs. Because I will publish the Name of the Lord: as- 3.
cribe ye greatness unto our God. He is the rock: his work 4.
is perfect: for, all his ways are judgement: a God of truth,
and without iniquity: just and right is he. — For the 9.
Lord's portion is his people: Jacob is the lot of his inheri-
tance. He found him in a desert land; and in the waste 10.
howling wilderness: he led him about; he instructed him;
and kept him as the apple of his eye. As an eagle stirreth 11.
up her nest, flustereth over her young, spreadeth abroad her
wings; taketh them; beareth them on her wings: So the 12.
Lord alone did lead him; and there was no strange God
with him. He made him ride on the high places of the 13.
earth, that he might eat the increase of the fields; he
made him suck honey out of the rock; and oil out of the
flinty rock. —

† The mighty God, even the Lord, hath spoken; and PSAL. L. i.
call'd the earth from the rising of the Sun unto the going
down thereof. Out of Zion, the perfection of beauty, God 2.
hath shined. Our God shall come, and shall not keep si- 3.
lence: a fire shall devour before him: and it shall be very
tempestuous round about him. He shall call to the heavens 4.
from above; and to the earth, that he may judge his people.
Gather my Saints together unto me; those that have made 5.
a covenant with me by sacrifice. And the heavens shall 6.
declare his righteousness; for God is Judge himself.

other Poet ever equal'd *ISAIAH describing the Majesty of GOD, in whose Sight the *Nations of the Earth are as the small Dust* ; yea *less than nothing, and Vanity* ; seeing it is *He that stretcheth out the Heavens like a Curtain, and spreadeth*

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- * Chap. xl. 9. O Zion, that bringest good tidings; get thee up into the high mountain: O Jerusalem, that bringest good tidings, lift up thy voice with strength: lift it up; be not afraid: say unto the cities of Judah, Behold your God.
- Y 10. Behold the Lord God will come with a strong hand; and his arm shall rule for him: behold his reward is with him; and his work before him. He shall feed his flock like a shepherd: he shall gather the lambs with his arm, and carry them in his bosom; and shall gently lead those that are with young.
11. Who hath measur'd the waters in the hollow of his hand? and meted out the heaven with a span, and comprehended the dust of the earth in a measure; and weighed the mountains in scales; and the hills in a balance?
12. Who hath directed the Spirit of the Lord; or being his counsellor hath taught him? — Behold the nations are as a drop of a bucket; and are counted as the small dust of the balance: behold he taketh up the isles as a very little thing. And Lebanon is not sufficient to burn; nor the beasts thereof sufficient for a burnt-sacrifice. All nations before him are as nothing; and they are counted to him less than nothing and vanity. To whom will you liken God? or what likeness will you compare unto him? — Have ye not known? have ye not heard? hath it not been told you from the beginning? have ye not understood from the foundations of the earth? It is he that sitteth upon the circle of the earth; and the inhabitants thereof are as grasshoppers: that stretcheth out the heavens like a curtain; and spreadeth them out as a tent to dwell in. — To whom then will you liken me, or shall I be equal? saith the holy One. Lift up your eyes on high, and behold who hath created these things; that bringeth out their host by number: He calleth them all by names, by the greatness of his might; for that he is strong in power, not one faileth. — Hast thou not known? hast thou not heard, that the everlasting God, the Lord, the Creator of the ends of the earth faimeth not; neither is weary: there is no searching of his understanding!

spreadeth them out as a Tent to dwell in. Sometimes this Prophet has all the Sweetness of an Eclogue, in the || *siniling* || *See Ch. xi. and xxxv.* Images he gives us of Peace: and sometimes he soars so high as to leave every thing below him. What is there in Antiquity that can be compar'd to the † *Lamentations*

† Chap. i. 1. *How doth the city sit solitary, that was full of people! how is she become as a widow! she that was great among the nations, and princess among the provinces; how is she become tributary! She weepeth sore in the night; and her tears are on her cheeks. Among all her lovers she hath none to comfort her: all her friends have dealt treacherously with her; they are become her enemies.* — *For these things I weep: mine eye, mine eye, runneth down with water; because the comforter that should relieve my soul is far from me: my children are desolate; because the enemy prevail'd.* — *Behold, O Lord; for I am in distress; my bowels are troubled: mine heart is turn'd within me; for I have grievously rebell'd: abroad the sword bereaveth; at home there is as death.* — *How hath the Lord cover'd the daughter of Zion with a cloud in his anger; and cast down from heaven unto the earth the beauty of Israel; and remembred not his foot-stool in the day of his anger!* — *The Lord hath purpos'd to destroy the wall of the daughter of Zion: he hath stretch'd out a line; he hath not withdrawn his hand from destroying: therefore he made the rampart, and the wall to lament; they languish't together.* — *Mine eyes do fail with tears, my bowels are troubled: my liver is pour'd upon the earth, for the destruction of the daughter of my people: because the children and the sucklings swoon in the streets of the city. They say to their mothers, where is corn and wine? when they swoon'd as the wounded in the streets of the city; when their soul was pour'd out into their mother's bosom.* — *Arise; cry out in the night; in the beginning of the watches pour out thine heart like water before the face of the Lord: lift up thy hands towards him, for the life of thy young children, that faint for hunger in the top of every street.* *Behold, O Lord, and consider to whom thou hast done this. Shall the women eat their fruit, children of a span long? shall the*

† 2.
† 16.
† 20.
Ch. ij. 1.
† 8.
† 11.
12.
† 19.
20.
the

mentations of JEREMIAH when he tenderly deplores the Miseries of his Country? Or to the Prophecy of * NA-

HUM

the priest and the prophet be slain in the sanctuary of the Lord? The young and the old lie on the ground in the street: my virgins and my young men are fallen by the sword: thou hast slain them in the day of thy anger, thou hast killed and not pitied. Wherefore doth a living man complain? a man for the punishment of his sins? —

* Chap. i. 9. *The Lord is slow to anger, and great in power; and will not at all acquit the wicked. The Lord hath his way in the whirl-wind, and in the storm; and the clouds are the dust of his feet. — The mountains quake at him; and the hills melt; and the earth is burnt at his presence; yea, the world, and all that dwell therein. Who can stand before his indignation? and who can abide in the*

Ch. ij. 3. *firmness of his anger : his fury is pour'd out like fire ; and the racks are shrou'd down by him. — He that dasheth in pieces is come up before thy face : keep the munition : watch the way : make thy loynes strong : fortify thy power mightily. — The shield of his mighty men is made red : the valiant men are in scarlet : the chariots shall be with flaming torches, in the day of his preparation ; and the fir-trees shall be terribly shaken. The chariots shall rage in the streets ; they shall puffe one against another in the broad ways : they shall seem like torches : they shall run like the lightning. — But Nineveh is of old like a pool of water : yet they shall flee away. Stand, stand, shall they cry ; but none shall look back. Take ye the spoil of silver ; take the spoil of gold : for there is no end of the store, and glory out of the pleasant furniture. She is empty, and void, and waste ; and the heart melteth ; and the knees smite together ; and much pain is in all loynes ; and the faces of them all gather blackness. — The horseman lifteth up both the bright sword, and the glittering spear ; and there is a multitude of slain, and a great number of carcases ; and there is no end of their corpses : they stumble upon their corpses. — Behold thy people in the midst of thee are women : the gates of thy land shall be set wide open unto thine enemies : the fire shall devour thy bars. — They crowned are as the locusts ; and thy captains as the great grasshoppers which camp in the hedges in the cold day ; but when the sun ariseth they flee away ; and their place is not known where they are. Thy shepherds slumber, O king of Assyria : thy nobles shall dwell in the dust : thy people is scatter'd upon the mountains : and no man gathereth them. —*

NUM when he foresees in Spirit the proud *Nineveh* fall under the Rage of an invincible Army. We fancy that we see the Army, and hear the Noise of Arms and Chariots. Every thing is painted in such a lively manner as strikes the Imagination. The Prophet far out-does HOMER. Read likewise † DANIEL denouncing to *Belshazzar* the divine Vengeance ready to overwhelm him : and try if you can find any thing in the most sublime Originals of Antiquity that can be compar'd to those Passages of sacred Writ. As for the || rest of Scripture, every Portion of it is uniform and consistent ; every Part bears the peculiar Character that becomes it ; the History, the particular Detail of Laws, the Descriptions, the vehement and pathetick Passages, the Mysteries, and Prophecies, and moral Discourses ; in all these there appears a natural and beautiful Variety. In short, there is as great a difference betwixt the Heathen Poets, and the Prophets ; as there is betwixt a false Enthusiasm, and the true. The sacred Writers, being truly inspir'd, do in a sensible manner express something divine : while the others, striving to soar above themselves, always shew human Weakness in their loftiest Flights. The Second Book of *Macca-bees*, the Book of *Wisdom* especially at the

† Ch. v.
15—29.

|| See the
Letter to
the Aca-
demy.

the End; and *Ecclesiasticus* in the Beginning, discover the * gaudy swelling Style that the degenerate *Greeks* had spread over the East; where their Language was establish'd with their Dominion. But it wou'd be in vain to enlarge upon all these Particulars: it is by reading that you must discover the Truth of them.

B. I long to set about it: we ought to apply ourselves to this kind of Study, more than we do.

C. I easily conceive that the Old Testament is written with that Magnificence; and those lively Images you speak of. But you say nothing of the Simplicity of CHRIST's Words.

A. That

* WISDOM Ch. xvij. 17. — They were all bound with one chain of darkness: whether it were a whistling wind, or a melodious noise of birds among the spreading branches; or a pleasing fall of water running violently: or a terrible sound of stones cast down; or a running that cou'd not be seen, of skipping beasts, or a roaring voice of most savage wild beasts; or a rebounding eccho from the hollow mountains: these things made them to swoon for fear. — Ch. xviii. 20. Xea the tasting of death touch't the righteous also, and there was a destruction of the multitude in the wilderness: but the wrath endur'd not long. For then the blameless man made haste and stood forth to defend them; and bringing the shield of his proper ministry, even prayer and the propitiation of incense, set himself against the wrath, and so brought the calamity to an end; declaring that he was thy servant. So he overcame the destroyer, not with strength of body, nor force of arms, but with a word subdued he him that punish't, alledging the oaths and covenants made with the fathers. — For in the long garment, was the whole world: and in the four rows of the stones, was the glory of the fathers graven: and thy majesty upon the diadem of his head.

A. That Simplicity of Stile is intirely according to the antient Taste. 'Tis agreeable both to MOSES and the Prophets, whose Expressions CHRIST often uses. But tho' his Language be plain and familiar, it is however figurative and sublime in many Places. I cou'd easily shew by particular Instances, (if we had the Books here to consult,) that we have not a Preacher of this Age who is so figurative in his most study'd Sermons, as JESUS CHRIST was in his most popular Discourses. I do not mean those that S. JOHN relates; where almost every thing is sensibly divine: I speak of his most familiar Discourses recorded by the other Evangelists. The Apostles wrote in the same manner; with this difference; that JESUS CHRIST being Master of his Doctrine, delivers it calmly. He says just what he pleases; and speaks, with the utmost Easiness, of the heavenly Kingdom and Glory, as of his * *Father's* * Joh. *House*. All those exalted Things that ^{xiv. 2.} astonish us, were natural and familiar to him: He is born there; and only tells us what he † saw; as he himself declares. † Ch. vii. On the contrary, the Apostles, † sunk under the weight of the Truths that were ^{38.} reveal'd to them: They want Words, and are not able to express their Idea's. Hence flow those Digressions and obscure Passages ^{2 Cor. xij. 2, 4, 7.}

in S. PAUL's Writings, and those Transpositions of his Thoughts, which shew his Mind was transported with the Abundance and Greatness of the Truths that offer'd themselves to his Attention. All this Irregularity of Style shews that the Spirit of GOD forcibly guided the Minds of the Apostles. But notwithstanding these little Disorders of their Style, every thing in it is noble, lively, and moving. As for S. JOHN's *Revelation*, we find in it the same Grandeur and Enthusiasm that there is in the Prophets. The Expressions are oftentimes the same: and sometimes this Resemblance of Style gives a mutual Light to them both. You see therefore that the Eloquence of Scripture is not confin'd to the Books of the Old Testament; but is likewise to be found in the New.

C. Supposing the Scripture to be eloquent, what will you conclude from it?

A. That those who preach it, may, without scruple, imitate, or rather, borrow, it's Eloquence.

C. We find that Preachers do chuse those Passages they think most beautiful.

A. But it mangles the Scripture thus to shew it to Christians only in separate Passages. And however great the Beauty of such Passages may be, it can never be fully perceiv'd unless one knows the Connection

nection of them : For, every thing in Scripture is connected : and this Coherence is the most great and wonderful Thing to be seen in the sacred Writings. For want of a due Knowledge of it, Preachers mistake those beautiful Passages ; and put upon them what Sense they please, They content themselves with some ingenious Interpretations ; which being arbitrary, have no Force to persuade Men, and to reform their Manners.

B. What wou'd you have Preachers do ? must they use only the Language of Scripture ?

A. I wou'd have them at least not think it enough to join together a few Passages of Scripture that have no real Connection. I wou'd have them explain the Principles, and the Series of the Scripture-Doctrine ; and take the Spirit, the Stile, and the Figures of it ; that all their Discourses may serve to give People a right Understanding, and true Relish of God's Word. There needs no more to make Preachers eloquent : For by doing this, they wou'd imitate the best Model of antient Eloquence.

B. But in this Case we behov'd (as I said before) to explain the several Parts of Scripture as they lie.

A. I wou'd not confine all Preachers to this. One might make Sermons upon the



the Scripture without explaining the several Parts of it, as they lie. But it must be own'd, that Preaching wou'd be quite another thing, if according to antient Custom, the sacred Books were thus explain'd to the People in a connected judicious manner. Consider what Authority a Man must have who shou'd say nothing from his own Invention ; but only follow and explain the Thoughts and Words of G O D. Besides he wou'd do two Things at once. By unfolding the Truths of Scripture, he wou'd explain the Text ; and accustom the People to join always the Sense and the Letter together. What Advantage must they not reap if they were us'd to nourish themselves with this spiritual Bread ? An Audience who had heard the chief Points of the *Mosaick* Law explain'd, wou'd be able to receive far more Benefit from an Explication of the Truths of the Gospel, than the greatest Part of Christians are now. The Preacher we spoke of before, has this Failing among many great Qualities, that his Sermons are Trains of fine Reasoning about Religion ; but they are not Religion it-self. We apply our-selves too much to drawing of moral Characters, and inveighing against the general Disorders of Mankind ; and we don't sufficiently explain the Principles and Precepts of the Gospel.

C. Preachers



C. Preachers chuse this way, because 'tis far easier to declaim against the Follies and Disorders of Mankind; than to explain the fundamental Truths and Duties of Religion judiciously. To be able to describe the Corruptions of the Age, they need only have some Knowledge of Men, and Things; and proper Words to paint them. But to set the great Duties of the Gospel in a just Light, requires an attentive Meditation and Study of the Holy Scriptures. There are but few Preachers who have such a solid comprehensive Knowledge of Religion as can enable them to explain it clearly to others. Nay, there are some who make *pretty* Discourses; and yet cou'd not catechize the People, and far less make a good Homily.

A. Very true; 'tis here that our Preachers are most defective. Most of their fine Sermons contain only philosophical Reasonings. Sometimes they preposterously quote the Scripture only for the sake of Decency or Ornament: and it is not then regarded as the Word of GOD; but as the Invention of Men.

C. You'll grant, I hope, that the Labours of such Men tend to make void the Cross of CHRIST.

A. I give them up; and contend only for the Eloquence of Scripture which Evangelical

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evangelical

vangelical Preachers ought to imitate. So that we are agreed on this Point : provided you will not excuse some zealous Preachers, who under pretence of Apostolical Simplicity, do not effectually study either the Doctrine of Scripture, or the powerful Manner of Persuasion that we are taught there. They imagin that they need only bawl, and speak often of Hell and the Devil: Now without doubt a Preacher ought to affect People by strong, and sometimes even by terrible Images : but 'tis from the Scripture that he should learn to make powerful Impressions. There he may clearly discover the Way to make Sermons plain and popular, without losing the Force and Dignity they ought always to have. For want of this Knowledge a Preacher oftentimes doth but stun and frighten People : So that they remember but few clear Notions : and even the Impressions of Terror they receiv'd, are not lasting. This mistaken Simplicity that some affect, is too often a Cloak for Ignorance : and at best 'tis such an unedifying manner of Address, as cannot be acceptable either to G O D, or Men. Nothing can excuse such homely Preachers, but the Sincerity of their Intentions. They ought to have study'd and meditated much upon the Word of G O D, before they undertook to preach. A Priest who

who understands the Scripture fully, and has the Gift of Speaking, supported by the Authority of his Function, and of a good Life, might make excellent Discourses without great Preparation. For one speaks easily of such Truths as make a clear and strong Impression on his Mind. Now above all things, such a Subject as Religion must furnish exalted Thoughts; and excite the noblest Sentiments: And this is the Design of Eloquence. But a Preacher ought to speak to his Audience as a Father wou'd talk to his Children, with an affectionate Tendernefs: and not like a Deckaimer, pronouncing an Harangue with Stiffness, and an affected Delicacy. It were to be wish't indeed that, generally speaking, none were allow'd to feed the Christian Flocks but their respective Shepherds, who ought best to know their Wants. In order to this, none shou'd be chosen for Pastors, but such as have the Gift of Preaching. The Neglect of this occasions two Evils: one is, that dumb Pastors, and such as speak without Abilities are little esteem'd. Another Evil is, that the Function of voluntary Preachers allures many vain, ambitious Spirits, that endeavour to distinguish themselves this way. You know that in former Ages the Ministry of the Word was reserv'd for the Bishops; espe-

cially in the Western Church. You must have heard of S. AUSTIN's Case; that contrary to the establish't Rule, he was oblig'd to preach while he was only a Presbyter; because that VALERIUS, his Bishop and Predecessor, was a Stranger who cou'd not talk easily: This was the beginning of that Custom in the Western Parts. In the East, Priests sooner began to preach; as appears from S. CHRYSOSTOM's Sermons which he made at *Antioch*, when he was only a Presbyter.

C. I grant that generally speaking the Office of Preaching shou'd be reserv'd for the Parochial-Clergy. This wou'd be the way to restore to the Pulpit that Simplicity and Dignity that ought to adorn it. For if Pastors join'd the Knowledge of the Scriptures to their Experience in the Ministerial Function, and the Conduct of Souls; they wou'd speak in such a way as is best adapted to the Wants of their Flocks. Whereas those Preachers who give up themselves chiefly to Study and Speculation, are less able to obviate People's Prejudices and Mistakes: they do not suit their Discourses to vulgar Capacities: and insist chiefly on such general Points as do not instruct nor affect Men: to say nothing of the Weight and Influence that the Shepherd's own Voice must have among his Flock, above a Stranger's. These, methinks,

methinks; are convincing Reasons for preferring a Pastor's Sermons before other People's. Of what Use are so many young Preachers, without Experience, without Knowledge, and without Piety? It were better to have fewer Sermons, and more judicious ones.

B. But there are many Priests who are not Pastors, and who preach with great Success. How many Persons are there of the religious Orders, who fill the Pulpit to advantage?

C. I own there are many; and such Men ought to be made Pastors of Parishes; and even be constrain'd to undertake the Care of Souls. Were not Anchorets of old forc'd from their belov'd Solitude, and rais'd to publick Stations? that the Light of their Piety might shine in the Church and edify the Faithful.

A. But it does not belong to us to regulate the Discipline of the Church. Every Age has its proper Customs, as the Circumstances of Things require. Let us shew a Regard to whatever the Church tolerates: and without indulging a censorious Humour, let us finish our Character of a worthy Preacher.

C. What you have said already gives me, I think, an exact Idea of it.

A. Let us hear then what you reckon necessary to make a compleat Preacher.

C. I think that he ought to have study'd solidly, during his younger Days, whatever is most useful in the Poetry and Eloquence of the * Antients.

A. That is not *necessary*. 'Tis true when one has finish't such Studies successfully, they may be of use to him, even towards a right Understanding of the Scriptures: as S. PAUL has shewn in a Treatise he compos'd on this very Subject. But after all, this sort of Study is rather useful than necessary. In the first Ages of the Church, the Clergy found a want of this kind of Learning. Those indeed who had apply'd themselves to it, in their Youth, turn'd it to the Service of Religion, when they became Pastors: but such as had neglected these Studies before, were not permitted to follow them, when they had once engag'd themselves in the Study of the sacred Writings; which were then reckon'd to be sufficient. Hence † B. I. c. 6. came that Passage in the † Apostolical *Constitutions*, which exhorts Christians not to read the Heathen Authors. "If you want
" History (says that Book,) or Laws, or
" moral

* *The Greek and Roman Authors have a Spirit in them, a Force both of Thought and Expression, that latter Ages have not been able to imitate: BUCHANAN only excepted; in whom, more particularly in his PSALMS, there is a Beauty, and Life, an Exactness as well as a Liberty, that cannot be imitated, and scarce enough commended.*

Discourse of the Pastoral Care. Ch. viij.

“ moral Precepts, or Eloquence, or Po-
 “ try, you will find them all in the Scrip-
 “ tures.” In effect we have already seen
 that ’tis needless to seek elsewhere, for
 any thing that is necessary to form our
 Taste and Judgment of true Eloquence.
 S. AUSTIN says that the smaller Stock
 we have of other Learning, we ought so
 much the more to enrich our-selves out
 of that sacred Treasure: and that seeing
 our Notions are too scanty to express di-
 vine Things in a proper way, we have
 need to exalt and improve our Knowledge,
 by the Authority of Scripture; and our
 Language, by the Dignity of its Expres-
 sions. But I ask your pardon for inter-
 rupting you. Go on, Sir, if you please.

C. Well then; let us be content with
 the Sufficiency of Scripture. But shall
 we not add the FATHERS?

A. Without doubt: they are the Chan-
 nels of Tradition. ’Tis by their Writings
 that we learn the Manner in which the
 Church interpreted the Scripture in all
 Ages.

C. But are Preachers oblig’d to explain
 every Passage of Scripture according to
 the Interpretations that the Fathers have
 given us. We find that one *Father* gives
 a spiritual or mystical Sense; and another
 gives a literal one. Now which must we

chuse? for there wou'd be no end of mentioning them all.

A. When I affirm that we ought to interpret the Scripture according to the Doctrine of the Fathers; I mean, their *constant* and *uniform* Doctrine. They frequently gave pious Interpretations that differ'd very much from the literal Sense; and were not founded on the prophetical Allusions, and the mysterious Doctrines of Religion. Now seeing these Interpretations are arbitrary, we are not oblig'd to follow them; *seeing they did not follow one another*. But in those Places where they explain the Sentiments of the Church concerning Points of Faith or Practice; 'tis not allowable to explain the Scripture in a Sense contrary to the Doctrine of the Fathers. This is the Authority that we ought to ascribe to them.

C. This seems clear enough. I wou'd therefore have a Clergyman (before he begin to preach) be thorowly acquainted with the Doctrine of the Fathers, that he may follow it. I wou'd even have him study the Principles they laid down for their Conduct; their Rules of Moderation; and their Method of Instruction.

A. Right: they are our Masters. They had an exalted Genius: they had great and pious Souls, full of heroical Sentiments,

ments. They had a singular Knowledge of the Tempers and Manners of Men : and acquir'd a great Repute ; and a very easy way of Preaching. We even find that many of them were very polite, and knew whatever is decent, either in writing or speaking in Publick ; and what is handsome both in familiar Conversation, and in discharging the common Duties of Life. Doubtless all this must have conduc'd to render them eloquent ; and fit to gain upon People's Minds. Accordingly we find in their Writings a Politeness not only of Language, but of Sentiments and Manners ; which is not to be seen in the Writers of the following Ages. This just Taste and Discernment, (which agrees perfectly well with Simplicity, and render'd their Persons acceptable, and their Behaviour engaging) was highly serviceable to Religion. And in this Point we can scarce imitate them enough. So that after the Scriptures, the Knowledge of the Fathers will help a Preacher to compose good Sermons.

C. When one has laid such a solid Foundation, and edify'd the Church by his exemplary Virtues ; he wou'd then be fit to explain the Gospel with great Authority, and good Effect. For, by familiar Instructions, and useful Conferences, (to which we suppose him to have been accustom'd

accustom'd betimes,) he must have attain'd a sufficient Freedom and Easiness of Speaking. Now if such Pastors apply'd themselves to all the particular Duties of their Function, as administ'ring the Sacraments; directing pious Souls; and comforting afflicted, or dying Persons; 'tis certain they cou'd not have much Time to make elaborate Sermons, and learn them word for word. *The mouth* behov'd to *speak from the abundance of the heart*; and communicate to the People the Fulness of Gospel-Knowledge, and the affecting Sentiments of the Preacher. As for what you said Yesterday, about getting Sermons by-heart; I had the Curiosity to seek out a Passage in S. AUSTIN that I had read before: 'tis to this purpose. "He thinks that a Preacher ought to speak in a more plain and sensible manner than other People: For, seeing Custom and Decency will not permit his Hearers to ask him any Questions; he shou'd be afraid of not adapting his Discourse to their Capacity. Wherefore (says he) they who get their Sermons by-heart, word for word, and so cannot repeat and explain a Truth till they see that their Hearers understand it, must lose one great End and Benefit of Preaching." You see by this, Sir, that S. AUSTIN only prepar'd his Subject,

Matth. xij.
34.

ject, without burdening his Memory with all the Words of his Sermons. Tho' the Precepts of true Eloquence shou'd require more ; yet the Rules of the Gospel-Ministry will not permit us to go farther. As for my own part, I have been long of your Opinion concerning this Matter ; because of the many pressing Necessities in the Christian Church, that require a Pastor's continual Application. While a Priest, who ought to be * *a man of* * 2 Tim. *God, thorowly furnish't unto all good* iii. 17. *works*, shou'd be diligent in rooting out Ignorance and Offences from the Field of the Church ; I think it unworthy of him to waste his Time in his Closet, in smoothing of Periods ; giving delicate Touches to his Descriptions ; and inventing quaint Divisions. When one falls into the Method and Employment of these pretty Preachers he can have no Time to do any thing else ; he applys himself to no other Business, or useful kind of Study : Nay to refresh himself, he is oftentimes forc'd to preach the same Sermons over and over again. But what kind of Eloquence can a Preacher pretend to, when his Hearers know before-hand all the Expressions, and pathetick Figures he will use. This is a likely way indeed to surprize, and astonish ; to soften, and move and perswade them. This must be a
strange

strange manner of concealing one's Art ; and of letting Nature speak. To tell you freely, Sir, this gives me great Offence. What ! shall a Dispenser of the Divine Mysteries be an idle Declaimer, jealous of his Reputation, and fond of * *vain Pomp* ? Shall he not dare to speak of GOD to his People, without having rang'd all his Words, and learn't his Lesson by-heart like a School-boy ?

A. I'm very much pleas'd with your Zeal. What you say is true. But we must not however inveigh against this Abuse with too much Violence : For, we ought to shew a Regard to Persons of Worth and Piety, who, out of deference to Custom, or being prepossess'd by Example, have with a good Design fallen into the Method that you justly censure. But I'm asham'd to interrupt you so often. Go on, I beseech you.

C. I

* Sed his ORNATUS (repetam enim) virilis, fortis & SANCTUS sit — non debet quinquam ubi *maxima rerum Momenta* versantur, de verbis esse sollicitus — Prima virtus est vitio carere. Igitur ante omnia, ne speremus ornatam orationem fore, quæ probabilis non erit. *Probabile* autem, CICERO id genus dicit, quod non plus, minusve est quam DECET. Non quia comi expoliri non debeat ; nam & hæc ornatus pars est ; sed quia VITIUM est, ubique quod NIMIUM est. Itaque vult esse auctoritatem & pondus in verbis ; sententias vel graves, vel aptas opinionibus Hominum ac moribus.

QUINTIL. lib. viij. c. 3.

C. I wou'd have a Preacher explain the whole Plan of Religion; and unfold every Part of it, in the most intelligible manner; by shewing the *primitive Institution* of Things; and pointing out the Sequel and Tradition of them: that by shewing the *Origin* and Establishment of Religion, he might destroy the Objections of Unbelievers, without offering to attack them openly; lest he shou'd thereby lay a Stumbling-block in the Way of illiterate well-meaning Christians.

A. That is very right. The best way of proving the Truth of Religion, is to explain it justly: for it carries it's own Evidence along with it, when we represent it in it's native Purity. All other Proofs that are not drawn from the very Foundation of Religion it-self, and the Manner of it's Propagation, are but foreign to it. Thus, for instance, the best Proof of the Creation of the World, of the Deluge, and the Miracles of MOSES, may be drawn from the Nature of those Miracles; and the artless impartial Manner in which the *Mosaick* History is written. A wise unprejudic'd Person needs only to read it, to be fully convinc'd of it's Truth.

C. I wou'd likewise have a Preacher assiduously explain to the People in a connected Train not only all the particular Precepts

Precepts and Mysteries of the Gospel ; but likewise the *Origin* and *Institution* of the *Sacraments* ; the Traditions, the Discipline, the Liturgy, and Ceremonies of the Church. By these Instructions he wou'd guard the Faithful against the Objections of Hereticks ; and inable them to give an Account of their Faith : and even to affect such Hereticks as are not obstinate : He wou'd strengthen People's Faith, give them an exalted Notion of Religion ; and make them receive some Edification and Benefit from what they see in the Church. Whereas with the superficial Instruction that is generally given them at present, they comprehend little or nothing of what they see ; and have but a very confus'd Idea of what they hear from the Preacher. It is chiefly for the Sake of this connected Scheme of Instruction that I wou'd have fix't Persons, such as Pastors, to preach in every Parish. I have often observ'd that there is no Art, nor Science, that is not taught coherently by Principles and Method, in a connected Train of Instructions. Religion is the only Thing that is not taught thus to Christians. In their Childhood they have a little, dry Catechism put into their Hands, which they learn by-rote, without understanding the Sense of it. And after that, they have no other Instruction but

But what they can gather from Sermons upon unconnected general Subjects. I wou'd therefore, (as you said) have Preachers teach People the first Principles of their Religion; and by a due Method, lead them on to the highest Mysteries of it.

A. That was the antient way. They began with Catechizing: after which, Pastors taught their People, the several Doctrines of the Gospel, in a connected Train of Homilies. This instructed Christians fully in the Word of GOD. You know S. AUSTIN's Book, of *Catechizing the Ignorant*; and S. CLEMENT's Tract, which he compos'd to shew the Heathen whom he converted what were the Doctrines and Manners of the Christian Philosophy. In those Days the greatest Men wère employ'd in these Catechetical Instructions; and accordingly they produc'd such wonderful Effects, as seem quite incredible to us.

C. In fine, I wou'd have every Preacher make such Sermons as shou'd not be too troublefom to him; that so he might be able to preach often. They ought therefore to be short; that without fatiguing himself or wearying the People he might preach every *Sunday*, after the Gospel. As far as we can judge, those aged Bishops who liv'd in former Times and had constant

stant Labours to employ them, did not make such a Stir as our modern Preachers do in talking to the People in the midst of Divine Service; which the Bishops themselves read * solemnly every Lord's-day. A Preacher now-a-days gets little Credit unless he comes out of the Pulpit sweating and breathless; and unable to do any thing the rest of the Day. The Bishop's upper Vestment (which was not then open'd at the Shoulders as it is now, but hung equally down on all Sides,) probably hinder'd him from moving his Arms, as some Preachers do. So that as their Sermons were short, so their Action must have been grave and moderate. Now, Sir, is not all this agreeable to your Principles? Is not this the Idea you gave us of good Preaching? *A.* It

* *A Clergyman must bring his Mind to an inward and feeling Sense of those Things that are pray'd for in our Offices: this will make him pronounce them with an equal measure of Gravity and Affection; and with a due Slowness, and Emphasis. I do not love the Theatrical way of the Church of Rome, in which it is a great Study, and a long Practice, to learn in every one of their Offices; how they ought to compose their Looks, Gesture and Voice: Yet a light wandering of the Eyes, and a hasty running through the Prayers, are Things highly unbecoming: they very much lessen the Majesty of our Worship; and give our Enemies Advantage to call it dead, and formal; when they see plainly that he who officiates, is dead and formal in it. A deep Sense of the Things pray'd for, a true Recollection and Attention of Spirit, and a holy Earnestness of Soul, will give a Composure to the Looks, and a Weight to the Pronunciation, that will be temper'd between Affectation on the one hand, and Levity on the other.*

Discourse of the Pastoral Care. Ch. viii.

A. It is not mine : 'tis the currant Notion of all Antiquity. The farther I inquire into this Matter, the more I'm convinc'd that the antient Form of Sermons was the most perfect. The primitive Pastors were great Men : they were not only very holy, but they had a compleat clear Knowledge of Religion, and of the best way to perswade Men of it's Truth : and they took care to regulate all the Circumstances of it. There's a great deal of Wisdom, hidden under this Air of Simplicity : And we ought not to believe that a better Method cou'd have been afterwards found out. You have set this whole Matter in the best Light, and have left me nothing to add : indeed you have explain'd my Thoughts better than I shou'd have done my-self.

B. You magnify the Eloquence, and the Sermons of the Fathers mightily.

A. I don't think that I commend them too much.

B. I'm surpriz'd to see, that after you have been so severe against those Orators who mix Turns of Wit with their Discourses, you shou'd be so indulgent to the Fathers, whose Writings are full of jingling Antitheses, and Quibbles, intirely contrary to all your Rules. I wish you wou'd be consistent with your-self. Pray, Sir,

N

unfold

unfold all this to us. Particularly, what do you think of TERTULLIAN?

A. There are many excellent Things in him. The Loftiness of his Sentiments is oftentimes admirable. Besides he shou'd be read for the sake of some Principles concerning Tradition; some historical Facts; and the Discipline of his Time. But as for his Stile, I don't pretend to justify it. He has many false and obscure Notions; many harsh and perplex't Metaphors: And the generality of Readers are most fond of his Faults. He has^{*} spoilt many

** One of the greatest and most remarkable Proofs of the strong Influence that some Imaginations have over others, is the Power that some Authors have to persuade, without any Proof. For example, the Turn of Words that we find in TERTULLIAN, SENECA, MONTAIGNE, and some other Authors, has so many Charms, and so much Lustre, that they dazzle most Readers — Their Words, however insignificant, have more Force than the Reasons of other People — I protest I have a great Value for some of Tertullian's Works; and chiefly for his Apology against the Gentiles; his Book of Prescriptions against Hereticks; and for some Passages of SENECA; tho' I have very little Esteem for Montaigne. Tertullian was indeed a Man of great Learning: but he had more Memory, than Judgment — The Regard he shew'd to the Visions of Montanus, and his Prophetesses, is an unquestionable Proof of his weak Judgment. The Disorder of his Imagination sensibly appears in the Heat, the Transports, and enthusiastick Flights he falls into, upon trifling Subjects — What cou'd he infer from his pompous Descriptions of the Changes that happen in the World? or how cou'd they justify his laying aside his usual Dress, to wear the Philosophical Cloak? The Moon has different Phases: the Year has several Seasons: the Fields change their Appearance in Summer and Winter: Whole Provinces are drown'd by Inundations, or swallow'd up by Earthquakes — In fine*
all

many Preachers. For, the Desire of saying something that is singular leads them to study his Works: and his uncommon pompous Stile dazle's them. We must therefore beware of imitating his Thoughts or Expressions; and only pick out his noble Sentiments, and the Knowledge of Antiquity.

B. What say you of S. CYPRIAN? is not his Stile too swelling?

A. I think it is: And it cou'd scarce be otherwise in his Age and Country. But tho' his Language has a Tang of the *African* Roughness, and the Bombast that prevail'd in his days; yet there's great Force and Eloquence in it. Every where we see a great Soul who expresth his Sentiments in a very noble moving Manner. In some Places of his Works we find † affected Ornaments: especially in his

N 2

all Nature is subject to Changes: therefore he had reason to wear the Cloak rather than the common Robe? — Nothing can excuse the silly Arguments and wild Fancies of this Author, who, in several others of his Works, as well as in that de Passib, says every thing that comes into his Head, if it be a farfetch'd Conceit, or a bold Expression; by which he hoped to shew the Vigour, (we must rather call it, the Disorder) of his Imagination.

MALBRANCHE'S Recherche de la Vérité. L^{re}. II. P. 3. c. 3.

† Lotus enim cum die convenit; & mœcendis sensibus, ac fovendis, ad lenes auras blandientis autumnî oratorum facies amœna consentit. Hic iucundum sermonibus diem ducere, & studentibus fabulâ in divina præcepta conscientiam pectoris erudire. Ac ne colloquium nostrum

his Epistle to DONATUS; which S. AUSTIN quotes however as a Letter full of Eloquence. He says that GOD permitted those Strokes of vain Oratory to fall from S. CYPRIAN's Pen, to shew Posterity how much the Spirit of Christian Simplicity had, in his following Works, retrench't the superfluous Ornaments of his Stile; and reduc'd it within the Bounds of a *grave* and *modest Eloquence*. This (says S. AUSTIN) is the distinguishing *Character* of all the Letters that S. CYPRIAN wrote afterwards: which we may safely admire and imitate, as being written according to the severest Rules of Religion; tho' we cannot hope to come-up to them without a great Application. In fine, tho' his Letter to *Donatus* (even in S. AUSTIN's Opinion) be too elaborately adorn'd; it deserves however to be call'd eloquent. For, notwithstanding its many rhetorical Embellishments, we cannot but perceive that a great Part of the Epistle is very serious, and lively; and most proper to give *Do-*
natus

nostrum arbitet profanus impediatur, aut clamor intemperans familiaris strepentis obtundatur, petamus hanc sedem. Dant secessum vicina secreta, ubi dum erratici palmitum lapsus nexibus pendulis per arundines bajulas repunt, vitæ porticum frondea tecta fecerunt: bene hic studia in aures damus; & dum in arbores, & in vites quas videmus, oblectante prospectu, oculos amœnamus, animum simul & audius instruit, & pascit obtutus.

CYPR. ad Donat. Epist. II.

natus a noble Idea of Christianity. In those Passages where he is very earnest, he neglects all Turns of Wit, and falls into a sublime and vehement Strain.

B. But what do you think of S. AUSTIN? is he not the most * jingling Quibbler that ever wrote? will you defend *him*?

A. No: I can't vindicate him in that. It was the reigning Fault of his time; to which his quick lively Fancy naturally inclin'd him. This shews that he was not a perfect Orator. But notwithstanding this Defect, he had a great Talent for Perswasion. He reason'd generally with

N 3

great

* *Misi nuncios meos omnes & sensus interiores, ut quærerem te, & non inveni, quia malè quærebam. Video enim, Lux mea, Deus qui illuminasti me, quia malè te per illos quærebam quia tu es intus, & tamen ipsi, ubi intraveris, nesciverunt — Et tamen cum Deum meum quæro, quæro nihilominus quandam lucem, quam non capit oculus; quandam vocem super omnem vocem, quam non capit Auris; quandam odorem super omnem odorem, quem non capit Naris; quandam dulcorem super omnem dulcorem, quem non capit Gustus; quandam amplexum super omnem amplexum, quem non capit Tactus. Ista lux quidem fulget ubi locus non capit: ista vox sonat, ubi Spiritus non rapit; odor iste redolet, ubi flatus non spargit: sapor iste sapit ubi non est edacitas; amplexus iste tangitur, ubi non divellitur. AUG. Solil. §. 31.*

O dies præclara & pulchra, nesciens vesperum, non habens occasum — Ubi non erit hostis impugnans, neque ulla illecebra, sed summa & certa securitas, secreta tranquillitas, & tranquilla jocunditas, jocunda felicitas, felix æternitas, æterna beatitudo, & beata Trinitas, & Trinitatis unitas, & unitatis Deitas, & Deitatis beata visio, quæ est gaudium Domini Dei tui. §. 35.

great Force : and he is full of noble Notions. He knew the Heart of Man intirely well, and was so polite, that he carefully observ'd the strictest Decency in all his Discourses. In short, he express't himself almost always in a pathetick, gentle, insinuating manner. Now ought not the Fault we observe in so great a Man to be forgiven?

C. I must own there's one Thing in him that I never observ'd in any other Writer : I mean, that he has a moving Way, even when he quibble's. None of his Works are more full of jingling Turns, than his Confessions, and Soliloquys : and yet we must own they are * tender, and apt to affect the Reader.

A. It is because he checks the Turns of his Fancy as much as he can, by the ingenuous Simplicity of his pious affecting Sentiments. All his Works plainly shew his Love of God. He was not only conscious of it ; but knew well how to express

* Quemadmodum desiderat cervus ad fontes aquarum, ita desiderat anima mea ad te, Deus. Sitivit anima mea ad te Deum, fontem vivum : quando veniam & apparebo ante faciem tuam ? O fons vitæ, vena aquarum viventium ; quando veniam ad aquas dulcedinis tuæ de terra deserta, invia & inaquosa ; ut videam virtutem tuam, & gloriam tuam, & satiem ex aquis Misericordix tuæ sitim meam ? Sitio Domine, fons Vitæ es, sasia me, sitio, Domine, sitio te Deum vivum : O quando veniam & apparebo Domine, ante faciem tuam ? —

Aug. Solil. Cap. XXX.

express to others the strong Sense he had of it. Now this tender affecting way, is a Part of Eloquence. But we see besides that S. AUSTIN knew exactly all the essential Rules of it. He tells us || that a ¶ De Doct. Chr. L. II. persuasive Discourse must be simple and natural : that Art must not appear in it : and that if it be too fine and elaborate, it puts the Hearers upon their guard. To this Purpose he applies these Words, which you cannot but remember, *Qui sophisticè loquitur odibilis est.* He talks likewise very judiciously of the mixing different kinds of Stile in a Discourse ; of ranging the several Parts of it in such a Manner as to make it increase gradually in Strength and Evidence : of the Necessity of being plain and familiar, even as to the Tones of the Voice, and our Action in particular Passages ; that every thing we say shou'd still have a Dignity when we preach Religion. In fine, he likewise shews the way to awaken and move People. These are S. AUSTIN's Notions of Eloquence. But if you wou'd see with how much Art he actually influenc'd People's Minds, and with what Address he mov'd their Passions, according to the true Design of Eloquence ; you must read the Account he gives of a Discourse he made to the People of *Cæsarea*, in *Mauritania*, in order to abolish a bar-

barous Practice. It seems there prevail'd among them an antient Custom, which they had carry'd to a monstrous pitch of Cruelty. His Business therefore was to draw-off the People from a Spectacle that delighted them extremely. Judge now what a difficult Enterprize this was. However, he tells us that after he had talk't to them for some time, they spake aloud and applauded him. But he concluded that his Discourse had not perswaded them, seeing they amus'd themselves in commending him. He thought he had done nothing while he only rais'd Delight and Admiration in his Hearers : nor did he begin to hope for any good Effect from his Discourse, till he saw them weep. " In effect (says he) the People were at length prevail'd on to give-up this delightful Spectacle : nor has it been renew'd these eight Years." Is not S. AUSTIN then a true Orator ? Have we any Preachers that are able to talk so powerfully *now* ? As for S. JEROM, he has some Faults in his Stile : but his Expressions are manly, and great. He is not regular ; but he is far more eloquent than most of those who value themselves upon their Oratory. We shou'd judge like mere Grammarians if we examin'd only the Stile and Language of the Fathers. You know there is a great difference between *Eloquence*,

quence, and what we call *Elegance*, or Purity, of Stile.... S. AMBROSE likewise fell into the fashionable Defects of his Time; and gives his Discourse such Ornaments as were then in vogue. Perhaps these great Men (who had higher Views than the common Rules of Rhetorick,) conform'd themselves to the prevailing Taste of the Age they liv'd in, that they might the better insinuate the Truths of Religion upon People's Minds, by engaging them to hear the Word of GOD with Pleasure. But notwithstanding the Puns and Quibbles that S. AMBROSE sometimes uses, we see that he wrote to THEODOSIUS with an inimitable Force and Perswasion. How much Tenderness does he express when he speaks of the Death of his Brother *Satyrus*? In the *Roman* Breviary we have a Discourse of his, concerning JOHN the *Baptist's* Head, which, he says, HEROD respected and dreaded, even after his Death. If you observe that Discourse, you will find the End of it very sublime. S. LEO's Stile is swelling, but truly noble. Pope GREGORY liv'd still in a worse Age: and yet he wrote several Things with much Strength and Dignity. We ought to distinguish those Failings into which the Degeneracy of Arts and Learning led these great Men, in common with other Writers

Writers of their several Ages : and at the same Time observe what their Genius and Sentiments furnish't them with, to persuade their Hearers.

C. But do you think then that the Taste of Eloquence was quite lost in those Ages that were so happy for Religion ?

A. Yes : Within a little time after the Reign of AUGUSTUS, Eloquence, and the *Latin* Tongue began to decline apace. The Fathers did not live till after this Corruption : so that we must not look on them as compleat Models. We must even acknowledge that most of the Sermons they have left us are compos'd with less Skill and Force, than their other Works. When I shew'd you from the Testimony of the Fathers that the Scripture is eloquent ; (which you seem'd to believe upon their Credit ;) I knew very well that the Oratory of these Witnesses, is much inferiour to that of the sacred Writings themselves. But there are some Persons of such a deprav'd Taste, that they cannot relish the Beauties of ISAAH ; and yet they will admire CHRYSOLOGUS ; in whom (notwithstanding his fine Name,) there is little to be found besides abundance of Evangelical Piety couch't under numberless Quibbles, and low Wit-ticisms. In the East, the just way of Speaking and Writing, was better preserv'd :

S. GREGORY NAZIANZEN is more * concise, and more poetical; but not quite so perswasive. And yet he has several moving Passages; particularly, in his Funeral Oration upon his Brother **S. BASIL**; and in his last Discourse at taking leave of *Constantinople*. **S. BASIL** is grave, sententious, and rigid, even in his Stile. He had meditated profoundly on all the Truths of the Gospel: he knew exactly all the Disorders and Weaknesses of human Nature; and he had a great Sagacity in the Conduct of Souls. There is nothing more eloquent than his Epistle to a Virgin that had fallen: In my Opinion 'tis a Master-piece. But now if a Preacher shou'd not have form'd his Taste in these Matters before he study's the Fathers, he will be in danger of copying the most unaccurate Parts of their Works; and may perhaps imitate their chief Defects in the Sermons he composes.

C. But.

[illegible]

GREG: Naz. Orat. Apol.

C. But how long continued this false Eloquence which succeeded the true kind?

A. Till now.

C. What do you mean? till *now*!

A. Yes, till now: for we have not yet corrected our Taste of Eloquence, so much as we imagin. You will soon perceive the Reason of it. The barbarous Nations that over-ran the *Roman* Empire, did spread Ignorance and a bad Taste every where. Now we descended from them. And tho' Learning began to revive in the fifteenth Century; it recover'd then but slowly. It was with great difficulty that we were brought by degrees to have any Relish of a right *Manner*: and even *now*, how many are there who have no Notion of it? However we ought to shew a due Respect not only to the *Fathers*, but to other pious Authors, who wrote during this long Interval of Ignorance. From them we learn the Traditions of their Time, and several other useful Instructions. I'm quite asham'd of giving my Judgment so freely on this Point: but, Gentlemen, ye desir'd me. And I shall be very ready to own my Mistakes if any-one will undeceive me. But 'tis time to put an End to this Conversation.

C. We

C. We cannot part with you till you give us your Opinion about the manner of chusing a *Text*.

A. You know very well that the Use of *Texts* arose from the ancient Custom that Preachers observ'd, in not delivering their own Reflections to the People; but only explaining the Words of the sacred *Text*. However by degrees they came to leave off this way of expounding the whole Words of the *Gospel* that was appointed for the Day; and discours'd only upon one *Part* of it, which they call'd the **TEXT** of the Sermon. Now if a Preacher does not make an exact Explanation of the whole *Gospel*, or *Epistle*, he ought at least to chuse those Words that are most important; and best suited to the Wants and Capacities of the People. He ought to explain them well: and to give a right Notion of what is meant by a single Word, 'tis oftentimes necessary to expound many others in the Context. But there shou'd be nothing refin'd or far-fetch't in such Instructions. It must look very strange and awkward in a Preacher to set-up for Wit and Delicacy of Invention; when he ought to speak with the utmost Seriousness and Gravity; out of Regard to the Authority of the Holy Spirit, whose Words he borrows.

C. I must confess I always dislike a forc'd Text. Have you not observ'd that a Preacher draws from a Text, whatever Sermons he pleases? He insensibly warps and bends his Subject to make the Text fit the Sermon that he has occasion to preach. This is frequently done in the Time of *Lent*. I cannot approve of it.

B. Before we conclude, I must beg of you to satisfy me as to one Point that still puzzles me, and after that we'll let you go.

A. Come then; let us hear what it is. I have a great mind to satisfy you if I can. For I heartily wish you wou'd employ your Parts in making plain and perswasive Sermons.

B. You wou'd have a Preacher explain the Holy Scriptures with Connection, according to the obvious Sense of them.

A. Yes: that wou'd be an excellent Method.

B. Whence then did it proceed that the Fathers interpreted the Scripture quite otherwise? They usually give a spiritual, and allegorical Meaning to the sacred Text. Read *S. AUSTIN*, *S. AMBROSE*, *S. JEROM*, *ORIGEN* and others of the Fathers: They find Mysteries every where, and seldom regard the *Letter* of Scripture.

A. The

A. The Jews that liv'd in our Saviour's Days abounded in these mysterious allegorical Interpretations. It seems that the *Therapeutæ* who liv'd chiefly at *Alexandria*, (and whom PHILO reckon'd to be philosophical *Jews*, tho' EUSEBIUS supposes they were primitive Christians,) were extremely addicted to these mystical Interpretations. And indeed it was in the City of *Alexandria* that Allegories began to appear with Credit among Christians. ORIGEN was the first of the Fathers who forsook the literal Sense of Scripture. You know what Disturbance he occasion'd in the Church. Piety it-self seem'd to recommend these allegorical Interpretations. And besides there is something in them very agreeable, ingenious, and edifying. Most of the Fathers to gratify the Humour of the People (and probably their own too) made great Use of them. But they kept faithfully to the literal, and the *prophetical* Sense (which in it's kind is *literal* too) in all Points where they had Occasion to shew the Foundations of the Christian Doctrine. When the People were fully instructed in every thing they cou'd learn from the Letter of Scripture; the Fathers gave them those mystical Interpretations to edify and comfort them. These Explications were exactly adapted

adapted to the Relish of the Eastern People, among whom they first arose : For, they are naturally fond of mysterious and allegorical Language. They were the more delighted with this Variety of Interpretations, because of the frequent preaching, and almost constant reading of Scripture, which was us'd in the Church. But among us the People are far less instructed : we must do what is most necessary ; and begin with the literal Sense ; without despising the pious Explications that the Fathers gave. We must take care of providing our daily Bread ; before we seek after Delicacies. In interpreting Scripture we cannot do better than to imitate the Solidity of S. CHRYSOSTOM. Most of our modern Preachers do not study allegorical Meanings, because they have sufficiently explain'd the literal Sense ; but they forsake it, because they do not perceive it's Grandeur ; and reckon it dry and barren in comparison of their way of Preaching. But we have all the Truths and Duties of Religion in the Letter of the Scripture, deliver'd not only with Authority, and a singular Beauty, but with an inexhaustible Variety : So that without having recourse to mystical Interpretations, a Preacher may always have a great Number of new and noble Things to say. It

is a deplorable Thing to see how much this sacred Treasure is neglected even by those who have it always in their Hands. If the Clergy apply'd themselves to the antient way of making Homilies, we shou'd then have two different sorts of Preachers. They who have no Vivacity, or a Poetical Genius, wou'd explain the Scriptures clearly, without imitating it's lively noble Manner : and if they expounded the Word of GOD judiciously, and supported their Doctrine by an exemplary Life, they wou'd be very good Preachers. They wou'd have what S. AMBROSE requires a chaste, simple, clear Stile, full of Weight and Gravity ; without affecting Elegance, or despising the Smoothness and Graces of Language. The other Sort having a poetical Turn of Mind wou'd explain the Scripture in it's own Stile and Figures ; and by that means become accomplish'd Preachers. One Sort wou'd instruct People with Clearness, Force, and Dignity : And the other wou'd add to this powerful Instruction, the Sublimity, the * Enthusiasm, and

* *Inspiration may be justly call'd Divine ENTHUSIASM — For Inspiration is a real Feeling of the Divine Presence ; and Enthusiasm a false one.*

CHARACTERISTICS, Vol. I. p. 53.

This is what our Author advances, when in Behalf of Enthusiasm he quotes its formal Enemies, and shews that they

and Vehemence of Scripture : So that it wou'd (if I may so say) be intire, and living in them, as much as it can be in Men who are not miraculously inspir'd from Above,

B. Oh, Sir : I had almost forgot an important Article. Have a Moment's Patience, I beseech you : a few Words will satisfy me.

A. What now ? have you any-body else to censure ?

B. Yes : the Panegyrist. Do you think that when they praise a Saint, they ought so to give his Character, as to re-

O 2

duce

they are as capable of it as its greatest Confessors and Martyrs. So far is he from degrading Enthusiasm, or disclaiming it in himself, that he looks on this Passion simply consider'd, as the most natural ; and its Object, the justest in the World. Even VIRTUE it-self he takes to be no other than a noble Enthusiasm justly directed, and regulated by that high Standard which he supposes in the Nature of Things — Nor is thorough Honesty, in his Hypothesis, any other than this Zeal, or Passion, moving strongly upon the Species, or View of the DECORUM, and SUBLIME of Actions. Others may pursue different Forms, and fix their Eye on different Species, (as all Men do on one or other :) The real Honest Man, however plain or simple he appears, has that highest Species, [the Honustum, pulchrum, το καλόν, καλόν.] Honesty it-self, in view ; and instead of outward Forms or Symmetrys, is struck with that of inward Character, the HARMONY and Numbers of the HEART, and BEAUTY of the AFFECTIONS, which form the Manners, and Conduct of a truly social Life — Upon the Whole therefore, according to our Author, ENTHUSIASM is in it-self, a very natural, honest Passion, and has properly nothing for its Object but what is GOOD and HONEST.

CHAR. Vol. III. Miscel. 2. ch. I,

DIALOGUES

duce all his Actions, and all his Virtues to one Point ?

A. That shews the Orator's Invention and refin'd Sense.

B. I understand you. It seems you don't like that Method.

A. I think it wrong in most Cases. He must put a Force upon Things, who reduces them all to a single Point. There are many Actions of one's Life that flow from diverse Principles, and plainly shew that he possess't very different Qualities. The way of referring all the Steps of a Man's Conduct to one Cause, is but a scholastick Subtilty, which shews that the Orator is far from knowing Human Nature. The true way to draw a just Character, is to paint the whole Man, and to set him before the Hearer's Eyes, speaking and acting. In describing the Course of his Life, the Preacher shou'd chiefly point out those Passages wherein either his natural Temper, or his Piety best appear'd. But there shou'd always be something left to the Hearer's own Observation. The best way of praising holy Persons is to recount their laudable Actions. This gives a Body and Force to a Panegyrick : this is what instructs People ; and makes an Impression upon their Minds. But it frequently happens that they return home without knowing
any

any thing of a Person's Life, about whom they have heard an Hour's Discourse : or at least they have heard many Remarks upon a few separate Facts, related without any Connection. On the contrary a Preacher ought to paint a Person to the Life ; and shew what he was in every Period, in every Condition, and in the most remarkable Junctures, of his Life. This cou'd not hinder one from forming a Character of him : nay it might be better collected from his Actions, and his Words than from general Thoughts, and imaginary Designs.

B. You wou'd chuse then to give the History of a holy Person's Life, and not make a Panegyrick.

A. No : you mistake me. I wou'd not make a simple Narration. I shou'd think it enough to give a coherent View of the chief Facts in a concise, lively, close, pathetick Manner. Every thing shou'd help to give a just Idea of the holy Person I prais'd ; and at the same time to give proper Instruction to the Hearers. To this I wou'd add such moral Reflections, as I shou'd think most suitable. Now don't you think that such a Discourse as this wou'd have a noble and amiable Simplicity ? Don't you believe that the Lives of holy People wou'd be better understood this way, and an Au-

dience be more edify'd, than they generally are? Do you not think that according to the Rules of Eloquence we laid down, such a Discourse would even be more eloquent than those over-strain'd Panegyricks that are commonly made?

B. I'm of opinion that such Sermons as you speak of would be as instructive, as affecting, and as agreeable as any other. I'm now satisfy'd, Sir: 'tis time to release you. I hope the Pains you have taken with me will not be lost: for I have resolv'd to part with all my modern Collections, and *Italian Wits*; and in a serious Manner to study the whole Connection and Principles of Religion; by tracing them back to their Source.

C. Farewell, Sir: the best Acknowledgment I can make, is to assure you that I will have a great Regard to what you have said.

A. Gentlemen, good night. I'll leave you with these Words of S. JEROM to NEPOTIAN: "When you teach in the Church; don't endeavour to draw Applause, but rather Sighs and Groans from the People: let their Tears praise you. The Discourses of a Clergyman shou'd be full of the Holy Scripture. Be not a Declaimer, but a true Teacher of the Mysteries of GOD.

F I N I S.



A
L E T T E R

From the late

Archbishop of CAMBRAY

T O T H E

French A C A D E M Y;

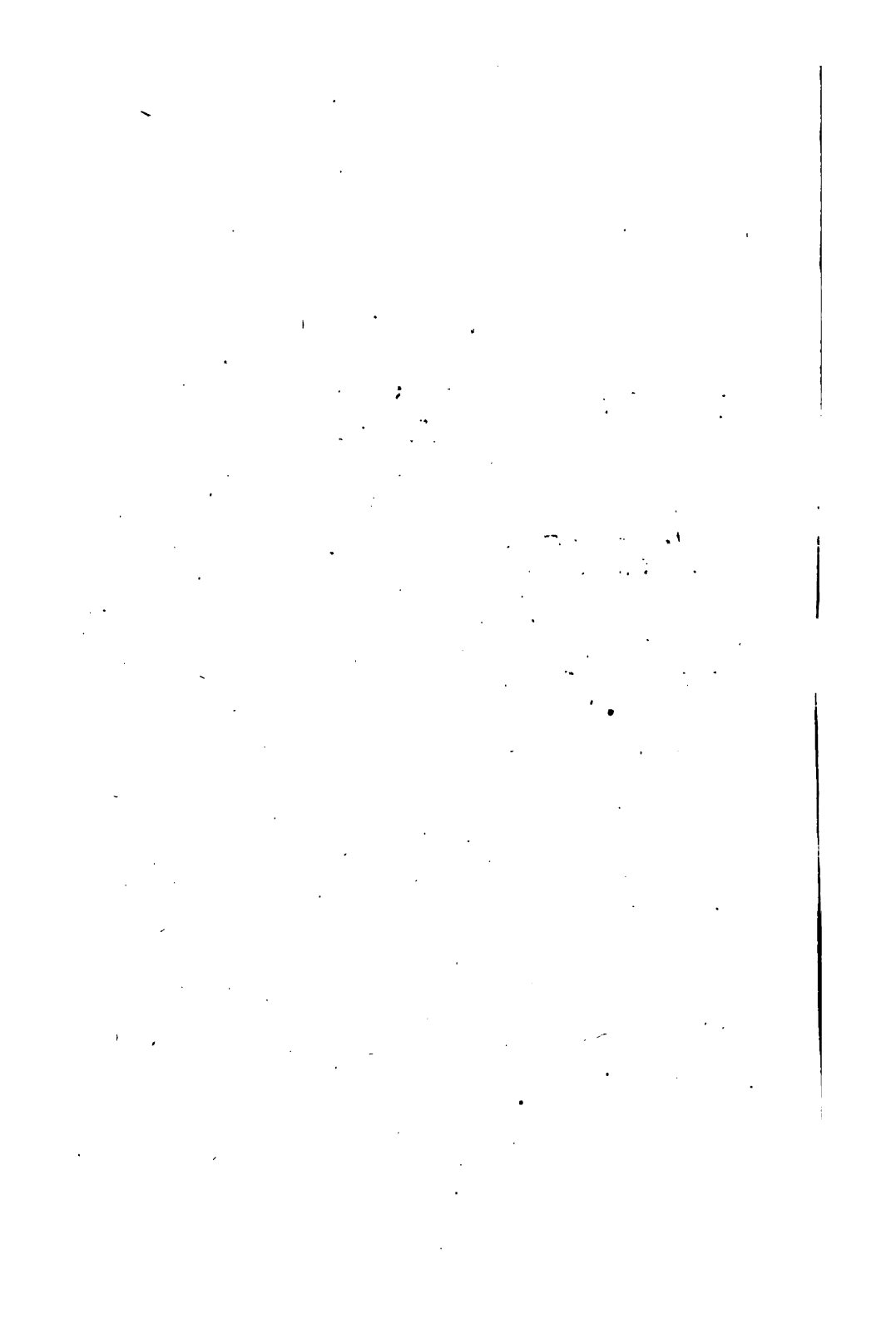
Concerning

Rhetorick, Poetry, History :

A N D

A COMPARISON between the ANTIENTS
and MODERNS.







A
L E T T E R
T O

Mr. *FONTENELLE*,
Secretary to the *French ACADEMY*.

S I R,



AM asham'd of having defer'd so long to answer your Letter : but my ill State of Health, and a continual Hurry of Affairs occasion'd this Delay. The Choice that the * *ACADEMY*

* Of late in many Parts of Europe, some Gentlemen met together ; submitted to common Laws, and form'd themselves into *ACADEMYS*. But it has been for the most part to a different Purpose [from the *ROYAL SOCIETY*'s :] and most of them only aim'd at the smoothing of their Stile and the Language of their Country. Of these,

DEMY has made of you for their perpetual *Secretary*, is worthy of such a *Society*; and promises great Advantage to the Commonwealth of Learning. I own, Sir, that I'm somewhat perplex't with the Request you make me in the Name of a BODY to which I'm so much oblig'd. But seeing they desire it, I will freely give them my Opinion, with a great Distrust of my self, and a sincere Deference for those who vouchsafe to consult me. S. L.

these, the First arose in Italy — But that which excell'd all the other, and kept it self longer untainted from the Corruptions of Speech was the FRENCH ACADEMY at Paris. This was compos'd of the noblest Authors of that Nation; and had for its Founder the great Cardinal de Richelieu: who amongst all his Cares, whereby he establish'd and enlarg'd that Monarchy so much, did often refresh himself by directing, and taking an Account of their Progress. And indeed in his own Life, he found so great Success of this Institution, that he saw the French Tongue abundantly purify'd, and beginning to take place in the Western World, almost as much as the Greek did of old, when it was the Language of Merchants, Soldiers, Courtiers, and Travellers. But I shall say no more of this ACADEMY, that I may not deprive my Reader of the Delight of perusing their own History, written by M. de PELISSON; which is so manfully, so chastely, and so unaffectedly done, that I can hardly forbear envying the French Nation this Honour; that while the English ROYAL SOCIETY has so much outgone their illustrious Academy in the Greatness of its Undertaking, it shou'd be so far short of them in the Abilities of its Historian. I have only this to allege in my Excuse, that as they undertake the Advancement of the Elegance of Speech, so it became their History to have some Resemblance to their Enterprise: whereas the Intention of Ours being not the Artifice of Words, but a bare Knowledge of Things, my Fault may be esteem'd the less, that I have written of Philosophers without any Ornament of Eloquence.

Bp. SPRAT'S Hist. of the Royal Society. p. 39, 40.

§. I. THE *Dictionary* that the *Academy* is forming well deserves to be finish'd. Custom indeed which often change's living Languages may at length alter what this Dictionary shall determin :

Nedum sermonum stet honos, & gratia vivax. HOR. de
Multa renascentur qua jam cecidere ; cadentque Ar. Poet.
Quæ nunc sunt in honore vocabula, si volet usus ; y. 69---
Quem penes arbitrium est, & jus, & norma lo-
(quendi.

However it will be of several Uses. It will be serviceable to Foreigners who are fond of the *French* Language, and improve themselves by reading the many excellent Books of several kinds that are publish'd in it. Besides, the most polite among the *French* themselves may sometimes have occasion to consult the Dictionary, about such Words as they doubt of. In fine, when our Language becomes much alter'd, the Dictionary will help to explain those Books that are written in the present Age, and which will be admir'd by Posterity. Are we not oblig'd now to explain the Language of VILLEHARDOUIN, and JOINVILLE? We wou'd be extremely glad to have *Greek*, and *Latin* Dictionarys made by the Antients themselves. It must indeed be own'd that the perfecting of Dictionarys
is

is a Point in which the Moderns have out-done the Antients. In time, Posterity will find the Benefit of having a Dictionary, that will serve as a Key to so many fine Books. The Value of such a Work must increase in proportion to it's Age.

§. II. IT were to be wish't, methinks, that the ACADEMY wou'd add a GRAMMAR to their Dictionary. It wou'd be a great Help to Foreigners, who are, often perplex't with our irregular Phrases. The habitual Easiness of speaking our own Language, hinders us from perceiving what it is that puzzles them. Besides, most of the *French* themselves wou'd sometimes have occasion to consult such an establish't Rule. They learn't their Mother-tongue only by Custom : and Custom has its *Defects*, every-where : Each Province has its *own* : *Paris* is not faultless. Even the Court it-self has a Tang of the Language of *Paris* ; where the Children of the highest Quality are usually educated. The most polite People can scarce get rid of the Tone, and peculiar Expressions they learn't in their Childhood, by conversing with their Attendants, in *Gascony*, *Normandy*, or in *Paris* it-self.

The *Greeks* and *Romans* did not think it enough that they learn't their Native-tongue by mere Practice. When they grew up, they study'd it in the Works of Grammarians, to observe the Rules, the Exceptions, the Etymologys, the figurative Senses, the Structure of the whole Language, and it's Variations.

A learn'd Grammarian wou'd be in danger of making a Grammar too elaborate, and too full of Precepts. I think it wou'd be best to keep to a short and easy Method. At first, give only the most common Rules: the Exceptions will be learn't by degrees. The chief Point is to set a Learner, as soon as possible, to apply the general Rules, by frequent Practice: and afterward he will take a Pleasure in observing the particular Rules that he follow'd at first, without heeding them.

This Grammar cou'd not fix a living Language: but it wou'd probably lessen the capricious Changes, by which the Mode governs our Words as well as our Cloaths. These fanciful Alterations may at length perplex and spoil a Language, instead of improving it.

§. III. MAY I not presume here, from an Excess of Zeal, to offer a *Proposal*, which I readily submit to such a judicious

cious SOCIETY? Our Language wants a great many Words and Phrases. Nay I cannot but think that within these hundred Years, it has been cramp't and impoverish't by refining it. 'Twas then somewhat unpolish't indeed, and too *verbose* : but we regret the Loss of the old Language, when we find it in the Works of MAROT, AMIOT, the Cardinal D'OSSAT; in the most humorous Writings, as well as in the most serious. It had something in it very short, simple, bold, lively, and affecting. If I mistake not we have thrown out more Words than we have taken in. Now I wou'd have none lost; but new ones introduc'd. I wou'd have every Word authoriz'd, that we want, if it sound sweetly, and be not ambiguous.

When we carefully examine the Signification of Words, we perceive there are scarce any two that have exactly the same Meaning. We find very many that do not point-out an Object distinctly enough, unless we add a second Word. Hence comes the frequent Use of *Circumlocutions*; which oblige us to *use several Words to express one Idea*. It wou'd be proper to abridge our Language, by fixing one plain proper Word to express every Object, every Sentiment, and every Action. I wou'd even have several
synonymous

Synonymous Terms for one Thing. This is the way to avoid all Ambiguity ; to vary our Expressions ; and to make them all harmonious : seeing we might easily chuse out of several synonymous Words, that which runs smoothest with the rest of the Period.

The *Greeks* had a great Number of these compounded Words ; such as *Pantocrator*, *Glaucopis*, *Eucnemides*, &c. And tho' the *Latins* were more reserv'd in this Point, they imitated the *Greeks* a-little ; as in *Lanifica*, *Maleuada*, *Pomifer*, &c. This way of compounding Words made their Language concise, and their Verses more magnificent. Besides, the *Greeks* freely us'd several Dialects in the same Poem ; to make their Versification more various and easy. The *Latins* enrich't their Tongue with such Foreign Words as they needed. For instance, they wanted some Terms that were proper for Philosophy, which began at *Rome* very late. So when they learn't *Greek* they borrow'd it's Terms to argue upon the Sciences. **TULLY** who was nicely scrupulous about the Purity of his Language, very freely us'd such *Greek* Terms as he needed. A *Greek* Word, when first us'd, was reckon'd uncouth : however some beg'd leave to use it : and then the
Permission

A LETTER

Permission they obtain'd, soon turn'd into Custom, and made it current *Latin*.

I am inform'd that the * *ENGLISH* refuse no Words that fit their Purpose ; but

* I hope it will not be thought a vain Digression, if I step a-little aside to recommend to the Gentlemen of our Nation, the forming of such an Assembly, [as the French *ACADEMY*.] I know indeed that the English Genius is not so airy and discursive, as that of some of our Neighbours ; but that we generally love to have Reason set-out in plain undeceiving Expressions ; as much as they to have it deliver'd with Colour and Beauty. And besides this, I understand well enough that they have one great Assistance to the Growth of Oratory, which to us is wanting ; that is, that their Nobility live commonly close together in their Citys ; and ours for the most part scatter'd in their Country-Houses — whereas it is from the frequent Conversations in Citys, that the Humour, and Wit, and Variety and Elegance of Language, are chiefly to be fetch't. But yet notwithstanding these Discouragements I shall not stick to say that such a PROJECT is now seasonable to be set on-foot ; and may make a great Reformation in the Manner of our Speaking and Writing. First, the Thing it-self is no way contemptible. For, the Purity of Speech, and Greatness of Empire, have in all Countrys still met together. The Greeks spoke best when they were in their Glory of Conquest. The Romans made those Times the Standard of their Wit, when they subdu'd, and gave Laws to the World : And from thence by degrees they declin'd to Corruption ; as their Valour, their Prudence, and the Honour of their Arms did decay : and at last did even meet the Northern Nations half-way in Barbarism, a little before they were over-run by their Armys.

But besides, if we observe well the English Language, we shall find, that it seems at this time more than others, to require some such Aid, to bring it to its last Perfection. The Truth is, it has been hitherto a little too carelessly handled ; and, I think, has had less Labour spent about its polishing, than it deserves. Till the Time of King Henry the Eighth, there was scarce any Man regarded it but Chaucer ; and nothing was written in it which one wou'd be willing to read twice, but some of his Poetry. But then it began

but borrow freely from any of their Neighbours. Such a Practice is very allowable. In this Case, mere Use makes a Language common to all Men. Words are but Sounds that we arbitrarily use to express our Thoughts : and these Sounds are in themselves of no Value. All People have the same Right to use them. What matter is it then, whether a Word belongs originally to our Language, or comes from a foreign Country ? It wou'd be very childish to take any Exception at such a Trifle as the Manner of moving our Lips, and shaking the Air.

Besides, we have no Pretence for insisting upon this false Point of Honour.

P

Our

to raise it-self a-little, and to sound tolerably well. From that Age down to the beginning of our late Civil Wars, it was still fashioning and beautifying it-self. In the Wars themselves — it receiv'd many fantastical Terms, which were introduc'd by our Religious Sects ; and many outlandish Phrases, which several Writers and Translators, in that great Hurry brought in and made free as they pleas'd, and wisthal it was enlarg'd by many sound and necessary Forms, and Idioms which it before wanted. And now when Men's Minds are somewhat settled, their Passions allay'd, and the Peace of our Country gives us the Opportunity of such Diversions ; if some sober and judicious Men wou'd take the whole Mass of our Language into their Hands, as they find it, and wou'd set a Mark on the ill Words ; correct those which are to be retain'd ; admit and establish the good ; and make some Emendations in the Accent, and Grammar : I dare pronounce that our Speech wou'd quickly arrive at as much Plenty, as it is capable to receive ; and at the greatest Smoothness, which its Derivation from the rough German will allow it.

History of the Royal Society, p. 41, 42.

Our Language is only a Mixture of *Greek*, *Latin*, and *Tentonick*, with some confus'd Remains of the *Gaulish*. Now seeing the main Stock of it is borrow'd from other Tongues; why shou'd we, through a groundless Shame, deny ourselves the Liberty of borrowing what Words we still want to enrich our Language? We ought to take from all Quarters, whatever we need to render it more clear, more exact, more harmonious, and more concise: for all Circumlocution weakens a Discourse.

'Tis true the Choice of such Words as ought to be authoriz'd, shou'd be left to Persons of a just Taste and approv'd Discernment. *Latin* Words seem to be fittest for this Purpose: For, they sound agreeably; and depend on other Words, that are already *French*. People's Ears are accusom'd to them: there's but one Step wanting to make them current; and that is, their having an agreeable Termination given them. When the introducing of new Words is left to Chance, or to ignorant People, or the Fancys of Women; they admit several Terms that are neither so clear, nor so smooth as were to be wish'd. I own that if without a prudent deliberate Choice, we shou'd hastily adopt a great Number of foreign Words, we shou'd make our Language a confus'd
unpolish'd

unpolish'd Medly of other Tongues of a quite different kind : As ill-digested Food adds to the Mass of Blood, an unsutable Mixture of Parts that rather corrupt, than recruit it. But we must remember, that we have but just thrown-off that unciviliz'd Manner which was as antient as our Nation.

——— *Sed in longum tamen ævum*
Manferunt, hodieque manent vestigia ruris.
Serus enim Græcis admovit acumina chartis.

HOR. Ep.
 L. II.

Some will perhaps object that the ACADEMY has not Power to make a new Term current ; and that the Publick may oppose it. I remember the Instance of TIBERIUS, that formidable Master of the *Roman's Lives* ; who made himself ridiculous by affecting to introduce the Word *Monopolium*. However, I believe that the Publick wou'd readily shew a Deference to such a discreet Authority as the *Academy* wou'd use. Why might not we effect what the *English* do every day : When ye find the Want of a Word, chuse one that found's sweetly, and is not in the least ambiguous ; one that is agreeable to our Language, and will help to abridge Discourse : Every-one will perceive the Convenience of such a Word. Let four or five Persons use it modestly in familiar Conversation ; others will re-

peat it, through a love of Novelty : and then it becomes fashionable. Thus a Path that one opens in a Field, soon becomes a beaten Way, when the old Path is rugged and farthest about.

Besides new and simple Words, we want some compounded ones, and Phrases : in which the Art of joining Words together, that were always us'd a-part, might produce a graceful Novelty.

HOR. de
Ar. Poet.
l. 47 ---

*Dixeris egregiè, notum si callida verbum
Reddiderit junctura novum* ———

Thus the *Latins* said *Velivolum* in one Word compos'd of two : and of two distinct Words they made Phrases ; such as *Remigium alarum*, *Lubricus aspicì*. But in this Point we must be sparing and cautious :

Ibid.

—— *tenuis autusque ferendis.*

The Nations that live in a mild Climate relish strong and bold Metaphors less than the People of hot Countrys do. Our Language wou'd soon become copious, if those who are in greatest Repute for Politeness endeavour'd to introduce such Expressions, (either simple, or figurative) as we have hitherto wanted.

§. IV.

§. IV. AN excellent * RHETORICK wou'd be far more valuable than a Grammar, or any other Project that tends only to bring a Language to greater Perfection. He who wou'd undertake this Work, shou'd collect into it all the finest Precepts of ARISTOTLE, CICERO, QUINTILIAN, LUCIAN, LONGINUS, and other famous Authors. The Passages he might quote from them, wou'd be the Ornaments of his Work. By taking only the choicest Parts of the purest Antiquity, he wou'd make a short, curious, delicate Treatise.

I am very far from preferring the Genius of the ancient Orators, to that of the Moderns, in all Respects. I think the Comparifon that has been lately made on this Subject is very just. For, as

P 3

Trees

* Nor wou'd I have this new ENGLISH ACADEMY confin'd only to the weighing Words, and Letters: there may be also greater Works found out for it. By many Signs we may guess that the Wits of our Nation are not inferiour to any other; and that they have an excellent Mixture of the Spirit of the French, and the Spaniard: and I am confident that we only want a few more standing Examples, and a little more Familiarity with the Antients to excel all the Moderns. Now the best Means that can be devis'd to bring that about, is to settle a fixt and impartial COURT of ELOQUENCE; according to whose Censure all Books, or Authors, shou'd either stand, or fall — The ROYAL SOCIETY is so far from being like to put a stop to such a Business, that I know many of its MEMBERS who are as able as any others to assist in the bringing it into Practice.

History of the Royal Society, p. 42, 43.

Trees have now the same Form, and bear the same kind of Fruit, that they had a thousand Years ago; so Men continue to produce the same Thoughts. But there are two Things I must here take the Freedom to suggest. The first is, that some Climates are more happy than others, for some particular Talents, as well as for certain kinds of Fruit. For instance, *Languedoc* and *Provence* produce Raisins and Figs of a better Taste, than *Normandy*, or the *Netherlands*. So the *Arcadians* had a Genius fitter for polite Arts than the *Scythians*. The *Sicilians* have a better Taste of Musick than the *Laplanders*. We find likewise that the * *Athenians* had a more quick and sprightly Wit than the *Beotians*. The second Thing I observe, is, that the *Greeks* had a kind of long Tradition that we want. Eloquence was more cultivated among them, than it can be in our Nation. Among the *Greeks* all Things depended on the People: and the People were influenc'd by Haranguing. In their Form of Government, Fortune, Reputation, and Authority, were obtain'd by perswading the People. Artful vehement
Declaimers

* *Athenis* tenue coelum, ex quo acutiores etiam putantur *Attici*; crassum *Thebis* — CICERO. *de Fato*. §. 4.

Beotum in crasso jurares aëre natum. HORACE.

Declaimers sway'd them as they pleas'd :
 and Oratory was the great Spring of Af-
 fairs both in Peace, and War. Hence
 come those numerous Harangues men-
 tion'd in History, which we reckon in-
 credible ; because they are so intirely
 different from our Manners. DIODO-
 RUS the *Sicilian* tells us that NICO-
 LAUS and GYSSIPPUS by turns influ-
 enc'd the *Syracusians*. The one prevail'd
 with them at first to pardon some *Athe-
 nian* Prisoners : and the next Moment,
 the other perswaded them to put those
 very Prisoners to death.

RHETORICK has no such Influence
 now among us. Publick Assemblies meet
 only for Shows, and Ceremonys. We have
 scarce any Remains of a powerful Elo-
 quence, either of our Old Parliaments,
 or our General States, or our Assemblies
 of * Chief Persons. Every thing is de-
 termin'd secretly in Cabinet-Councils, or
 in some particular Negotiation. So that
 our People have no Encouragement to use
 such Application as the *Greeks* did, to
 raise themselves by the Art of Perswasion.
 • The publick Use of Eloquence is now
 almost confin'd to the Pulpit, and the
 Bar.

The Warmth of our Lawyers to gain a Cause relating to the Estate of a private Person, cannot equal the Ambition that the *Greek* Orators had to possess themselves of the supreme Authority in a Commonwealth. A Lawyer loses nothing : nay he gets his Fee, tho' he lose the Cause he undertook. Is he young ? he applies himself to plead elegantly, that he may acquire some Reputation, without having ever study'd either the Grounds of the Law, or the great Models of Antiquity. Has he establish't his Character ? he leaves-off pleading, and enriches himself by Chamber-Practice. The most valuable Lawyers are those who set Facts in a clear Light ; who recur to some fixt Principle of Law ; and answer all Objections according to it. But where are those who have the Art of forcing the Assent, and moving the Hearts of a whole People ?

Shall I presume to speak with the same Freedom, concerning Preachers ? GOD knows how much I reverence the Ministers of his Word. But I cannot offend any particular Person among them, by observing in general, that they are not all equally humble and disinterested. Young Men who have little Reputation are too forward in Preaching. People fancy they see that those seek their own Glory, more than

than GOD's: and that they are more earnest about making their Fortune, than for the Salvation of Souls. They talk like sparkling Orators, rather than like *Ministers of CHRIST*, and *Stewards of his Mysterys*. It was not with this vain Pomp of Words that S. PETER preach't the Crucify'd JESUS in those Sermons that converted so many thousand People.

Wou'd we learn the Rules of a serious effectual Eloquence from S. AUSTIN? He follows CICERO in distinguishing three different kinds of speaking. He says we must speak † *submissively*, in an † *submissiv* humble familiar way: ‡ *mildly*, in an ‡ *temperat* engaging, soft, insinuating manner, to make People love the Truth: and || *nobly*, || *grandi-* that is, in a lofty vehement Strain, when ^{ter.} we wou'd captivate Men, and rescue them from the Dominion of their Passions. He adds, that the only Reason for using such Expressions as may please People, is, because there are few Men reasonable enough to relish such Truths in a Discourse as are quite dry and naked. As for the sublime and vehement kind, he wou'd not have it florid; “ nor *embellish't
“ with

* — Non tam verborum ornatibus comtum est, quam violentum animi affectibus — Fertur quippe impetu suo, & elocutionis pulchritudinem, si occurrerit, vi rerum rapit, non cura decoris assumit.

AUG. de Doct. Chr. L. IV.

“ with the Ornaments of Speech : but
 “ rather full of the most pathetick Emo-
 “ tions For the Speaker following
 “ the impulse of his Thoughts, does not
 “ industriously study the Beauties of E-
 “ locution ; but naturally uses such as
 “ rise from the Subject itself.” The same
 Father observes that a Man who fights
 resolutely with a Sword enrich’t with
 Gold and Jewels, uses these Arms, (with-
 out regarding the Value of them,) because
 they are fit for fighting. He adds that
 GOD had permitted S. CYPRIAN to
 use some affected Ornaments in his Let-
 ter to *Donatus* ; that Posterity might see
 how much the Purity of the Christian
 Doctrine had corrected this superfluous
 Vanity, and brought him to a more grave
 and modest Eloquence.

But nothing can be more affecting than
 the two Storys that S. AUSTIN relates
 to shew us the true way of preaching
 with Success. In the first Instance, he
 was as yet but a Priest. The holy Bishop
 VALENTINUS appointed him to preach to
 the People of *Hippo*, in order to reclaim
 them from * riotous Feasting on solemn
 Days. He open’d the Scriptures, and
 read to them the most vehement and
 threatening Reproaches. He earnestly be-
 sought his Hearers, “ by the Ignominys
 “ and the Sorrows, by the Cross, by the
 “ Blood

* *Epist.*
 XXIX. ad
 Alyp.

“ Blood of CHRIST, not to destroy
 “ themselves; to pity him who spake to
 “ them with so much Affection; and to
 “ shew some Regard to their venerable
 “ old Bishop, who, out of Tenderness to
 “ them, had commanded him to instruct
 “ them in the Truth. I did not make
 “ them weep, (says he,) by first weeping
 “ over them: but while I preach’t, their
 “ Tears prevented mine. I own that
 “ *then* I cou’d not restrain my-self. Af-
 “ ter we had wept together, I began to
 “ entertain great Hope of their Amend-
 “ ment.” On this Occasion he quite
 vary’d from the Discourse he had pre-
 par’d; because he did not now think it
 futable to their penitent Disposition. In
 fine, he had the Satisfaction of seeing this
 People tractable, and reform’d from that
 very day.

The other Occasion wherein he power-
 fully sway’d the Minds of his Audience,
 is thus related by himself: “ We must
 “ not imagine that a Man has spoken in
 “ a lofty sublime Manner, when he re-
 “ ceives many Acclamations, and great
 “ Applause. These are sometimes given
 “ to the lowest Turns of Wit, and the
 “ Ornaments of the moderate sort of E-
 “ loquence. But the sublime Strain oft-
 “ times overwhelms People’s Minds with
 “ its Vehemence; it renders them speech-
 “ less:

“ less : it melts them into Tears. When
 “ I endeavour’d to persuade the People
 “ of *Cæsarea* in *Mauritania* to abolish
 “ a Combat among the Citizens, in which
 “ Relations, Brothers, Fathers, and Sons,
 “ being divided into two Party’s, fought
 “ publicly for several Days, at a certain
 “ time of the Year ; and every Man endeavour’d to kill the Person he attack’t :
 “ According to the utmost of my Ability,
 “ I us’d the most pathetick Expressions to extirpate such a cruel inveterate
 “ Custom from the Minds and Manners
 “ of this People. However I thought
 “ I had done nothing, while I only heard
 “ their Acclamations. But their Tears
 “ gave me some Hope : Their Applauses
 “ shew’d that I had instructed them ;
 “ and that they were pleas’d with my
 “ Discourse : but their Tears declar’d
 “ that their Minds were chang’d. When
 “ I saw them weep, I believ’d that this
 “ horrible Custom they had receiv’d from
 “ their Ancestors, and been so long enslav’d to, wou’d be abolish’t — ’Tis
 “ now eight Years ago, and upwards,
 “ and by the Grace of GOD they have
 “ been restrain’d from attempting any
 “ such Practice.” If S. AUSTIN had
 “ weaken’d his Discourse by the affected
 “ Ornaments of the *florid* kind of Rhetorick, he wou’d never have been able
 to

to reform the People of *Hippo*, and *Cæsarea*.

DEMOSTHENES likewise follow'd this Rule of true Eloquence. * “ O *Athenians* ! (said he) do not fancy that “ *PHILIP* is like a Deity, assur'd of “ Success in all his Attempts. Among “ those who seem devoted to his Interest, “ there are some that hate, and dread, “ and envy him ---- But your Negligence and Sloth puts all things to a stand -- Consider, O *Athenians*, to what “ Condition ye are reduc'd. This wicked “ Man is gone so far as to leave you no “ Choice betwixt Vigilance and Inactivity.”

* Μὴ γὰρ ὡς θεὸν νομίζετε ἐκείνῳ τὰ πρὸντα παρῆναι, ἀλλὰ μοῖσ' ὅτις ἐκείνῳ, καὶ δίδωσι, καὶ ἀνδρὸς Ἀθηναῖοι, καὶ φθονοῖ, καὶ οὐκ ἅπαντες ἴδον δυνάμειν οἰκίῳς ἔχον αὐτῷ — κατέστηχε μὲν τοι ταῦτα πάντα νῦν ἐκ ἔχοντα ἀποσεφολὴν διὰ τὴν ὑμετέραν βεβλημένην καὶ ραθυμίαν — ορατὴ γὰρ ὁ ἀνδρὸς Ἀθηναῖοι, τὸ σπέρμα δὲ σφραγίσθαι ἀσφαλγείας ἀνδρῶν, ὅς ἐστιν αἰρεσις ὑμῖν διδωσι σπέρματι δὲ ἀγνοήσαντες, ἀλλ' ἀποκαίει καὶ λόγους καὶ φωνάς, ὅς φασ, λέγει, καὶ ἐκείνους τὴν ἔχον αὐτῷ κατέστηχε. ταῦ, μένειν ὅτι τέτων, ἀλλ' αἰεὶ πρὸς σφραγίσθαι, καὶ κύκλῳ πανταχῇ μέλλοντας ὑμᾶς καὶ κατὰ μέρος σφραγίσθαι. Πότε ἔν' ὁ ἀνδρὸς Ἀθηναῖοι, πότε ἀχρὶ σφραγίσθαι; ἐπειδὴν πρὸς ἡν; ἐπειδὴν ἡν Δία ἀναγκη πρὸς ἡν; ἴδον γὰρ καὶ τὰ γινόμενα ηἰσθάναι, ἐγὼ γὰρ οἶμαι τοῖς ἐλδοῦσι μάλιστα ἀναγκη τὴν κατὰ σφραγίσθαι ἀναγκη ἡν; ἡ βέβαιον, ὅτι μοι, σφραγίσθαι αὐτῷ πυρδάνειται καὶ τὴν ἀναγκη, λέγει, πρὸς ἡν; γίνονται γὰρ ἂν τὴν κατὰ σφραγίσθαι Μακεδόνων ἀνδρὸς Ἀθηναῖοι κατὰ πολέμῳ, καὶ τὰ οὐκ ἔχοντες δυνάμειν; τὴν κατὰ σφραγίσθαι; ἡ μὲν Δία ἀνδρὸς τὴν ὅτι ὑμῖν διαφέρει; καὶ γὰρ ἂν ἔτ' πρὸς τὴν κατὰ σφραγίσθαι, τὰ κατὰ σφραγίσθαι ποιῶνται —

“ vity. They say he threatens you ; and
 “ talks arrogantly. He is not content
 “ now with what he has already con-
 “ quer’d : He forms new Projects every
 “ day ; and lays Snares for you on all
 “ Sides, while you continue still back-
 “ ward and slothful. When then, O
 “ *Athenians* ! when is it that ye will
 “ do what ye ought to do ? When will
 “ ye attempt something ? When will
 “ Necessity determine you to act ? What
 “ must we think of what is now a-do-
 “ ing ? In my Opinion, no Necessity
 “ can be more urgent upon a free People
 “ than what arises from the Shame of
 “ their past ill Conduct. Will ye still
 “ wander about in publick Places, in-
 “ quiring after News ? What stranger
 “ News can there be, than that a Man
 “ of *Macedon* subdues the *Athenians*,
 “ and governs all *Greece* ? Is PHILIP
 “ dead ? says one : No, says another, he
 “ is only sick. What avails it, which
 “ he is ? for if he were dead, you wou’d
 “ soon raise up another PHILIP.” Here
 Good-Sense speaks without any other Or-
 nament than its native Force. The Ora-
 tor makes the Truth plain to all the Peo-
 ple : he awakens them : he spurs them
 on to Action : he shews them their im-
 pending Ruin. Every thing is spoken for
 the common Good ; not a Word to shew
 his

his own Wit : there is no glittering Thought : all tends to instruct, and move the People.

Indeed the *Romans* began very late to follow the Example of the *Greeks*, in improving polite Learning.

Graijs ingenium, Graijs dedit ore rotundo
Musa loqui, præter laudem nullius avaris.
Romani pueri longis rationibus affem
Discunt in partes centum deducere —

HOR. de
 Ar. Poet.
 §. 323 ---

The *Romans* were employ'd about their Laws and Rights ; about War, and Husbandry, and Commerce : which gave VIRGIL occasion to say,

Excudent alij spirantia mollius ara :
Credo equidem ; vivos ducent de marmore vultus.
Orabunt causas melius : ———

ÆN. VI.
 §. 848.

Tu regere imperio populos, Romane, memento :
Hæ tibi erunt artes : ———

SALUST finely describes the Manners of antient *Rome* ; even while he owns that she neglected Literature. * “ The
 “ most prudent (says he) were always
 “ the busiest. No-one exercis'd his Wit
 “ more

* Prudentissimus quisque negotiosus maximè erat. Ingenium nemo sine corpore exercebat. Optimus quisque facere, quam dicere ; sua ab alijs benefacta laudari, quam ipse aliorum narrare malebat.

“ more than his Body. The worthyest
 “ Persons chose rather to act wisely, than
 “ to declaim : and to have their brave
 “ Deeds applauded by others ; rather
 “ than to bury themselves in recording
 “ their Neighbour's good Actions. .

We must acknowledge however, according to *LIVY*'s Testimony, that a strong and popular Eloquence was well cultivated at *Rome* in the days of *MANLIUS*. This Man who had sav'd the Capitol from the *Gauls*, try'd to stir-up the People to Sedition. * “ How long
 “ (said he) will ye be ignorant of your
 “ Strength ; which Nature discovers to
 “ the very Beasts ? Count at least how
 “ many ye are ---- I shou'd think ye
 “ wou'd fight more resolutely for Liberty, than those Men for Dominion ---
 “ How long will ye look upon me ? Ye
 “ may all of you depend on me to the
 “ utmost, &c.” This powerful Orator perswaded all the People to pardon him, stretching out his Hands towards the Capitol which he had formerly sav'd. Nor cou'd his Death be obtain'd of the Multitude,

* Quousque tandem ignorabilis vires vestras, quas natura ne belluas quidem ignorare voluit ? Numerate saltem quot ipsi sitis — Tamen acrius crederem, vos pro libertate quam illos pro dominatione certaturos — Quousque me circumspectabitis ? Ego quidem nulli vestrum deero —

itude, till he was carry'd into a sacred Wood; whence he cou'd no longer shew them the Capitol. * " The Tribunes
 " found (says LIVY) that seeing the
 " People's Minds were so strongly pre-
 " possess'd with the Merit of MANLIUS,
 " it wou'd be impossible to perswade them
 " he was really guilty, unless they cou'd
 " carry them out of the Sight of the Ca-
 " pitol which reminded them of his glo-
 " rious Service - - - Then his Crime
 " appear'd."

Every one knows what Troubles Eloquence occasion'd among the *Greeks*. At *Rome* CATALINE's Oratory brought the Republick to the Brink of Ruin. But that Eloquence tended only to perswade People and to move their Passions. Wit was never employ'd in it. A florid Declaimer cou'd have had no Influence in publick Affairs.

Nothing can be more artless than BRUTUS when he † writes to CICERO

Q with

* Apparuit Tribubus, nisi oculos quoque hominum liberassent a tanti memoria decoris numquam fore in præoccupatis beneficio animis, vero crimini locum — Ibi crimen valuit — TIT. LIV. L. vi. cb. xx.

† Particulam litterarum tuarum quas misisti OCTAVIO legi — At dolore, quantum animo maximum capere possum eadem illa pars epistolæ scriptæ ad *Octavianum* de nobis, affecit. Sic enim illi gratias agis de Republica, tam suppliciter, ac demisse (quid scribam? pudeat conditionis, ac fortunæ; sed tamen scribendum est:

‡ Com-

with such an Air of Superiority, as to reprove and silence him. ‡ “ You beg
 “ our Life and Safety of OCTAVIUS :
 “ (says he) what Death cou’d be so bad ?
 “ By this Request you shew that Ty-
 “ ranny is not destroy’d ; and that we
 “ have only chang’d our Tyrant. Con-
 “ sider your own Words ; and deny if
 “ you can, that such a Petition is fit to
 “ be offer’d to none but a King ; and
 “ from a Slave too. You say that you
 “ ask and expect only one Favour of
 “ him ;

‡ Commendas nostram salutem illi ; quæ morte qua non perniciosior ?) ut prorsus præ te feras, non sublatam Dominationem, sed Dominum commutatum esse. Verba tua recognosce, & aude negare servientis adversus Regem istas esse præces. Unum ais esse quod ab eo postuletur, & expectetur, ut eos cives, de quibus viri boni, populusque Romanus bene existimet, salvos velit. Quid si nolit ? non erimus ? atqui non esse, quam esse per illum, præstat. Ego medius fidius non existimo tam omnes Deos averfos esse a salute populi Romani ut *Octavius* orandus sit pro salute cujusquam Civis, non dicam pro Liberatoribus orbis terrarum — Hoc tu *Cicero*, posse fateris *Octavium*, & illi amicus es ? aut, si me carum habes, vis *Roma* videri ; cum ut ibi esse possem, commendandus puero illi fuerim ? Cui quid agis gratias si ut nos salvos esse velit, & patiatur, rogandum putas ? an hoc pro beneficio est habendum, quod se, quam *Antonium*, esse maluerit, a quo ista petenda essent — Ista verò imbecillitas & desperatio, cuius culpa non magis in te residet, quam in omnibus alijs, *Cæsarem* in cupiditatem regni impulit : & *Antonio* — Quod si *Romanos* nos esse meminissimus : non audacius dominari cuperent postremi Homines, quam ut nos prohiberemus. Tu quidem Consularis, & tantorum scelerum vindex (quibus oppressis vereor ne in breve tempus dilata sit abs te perniciēs,) qui potes intueri quæ gesseris

Apud CICERO. Lib. Epist. ad Brut. Ep. xvj.

“ him ; that he wou’d save the Lives of
 “ those Citizens who are esteem’d by
 “ Persons of Worth, and by all the *Ro-*
 “ *man* People. What then, unless he
 “ shall graciously please, we must not
 “ live ? But ’tis better to die, than to
 “ owe our Lives to him. No, I can’t
 “ think the Gods are such declar’d Ene-
 “ mys to the Safety of *Rome*, as to be
 “ willing that the Life of any Citizen
 “ shou’d be beg’d of OCTAVIUS ; and
 “ far less, the Lives of those who are the
 “ Deliverers of the Universe ---- O CI-
 “ CERO, can you confess that he has
 “ such Power ; and still be one of his
 “ Friends ? Or if you love me, can you
 “ desire to see me at *Rome*, when I can-
 “ not come thither without obtaining that
 “ *Boy’s* Permission ? For what do you
 “ thank him ; if you think that our Life
 “ must still be beg’d of him as a Favour ?
 “ Must we reckon it a Happiness that he
 “ chuses to have such Favours ask’d ra-
 “ ther of him than of ANTONY ? ---
 “ This Weakness and Despair which o-
 “ thers are guilty of as well as you, first
 “ embolden’d CÆSAR to make himself
 “ King ---- But if we remember’d that
 “ we are *ROMANS*, the Ambition
 “ of these base Men to usurp the Go-
 “ vernment wou’d not have been greater
 “ than our Courage in defending it. I’m

Q 2

“ afraid

“ afraid that you who have been Consul
 “ and aveng’d the Publick of so many
 “ Crimes have thereby only delay’d our
 “ Ruin for a short while. How can you
 “ behold what you have done ? ” ----
 How weak, indecent, and mean must this
 Discourse have appear’d, if it had been
 fill’d with Witticisms and quaint Con-
 ceits.

But now shall those who ought to speak
 like Apostles, gather up, with industrious
 Affectation, those Flowers of Rhetorick
 that DEMOSTHENES, MANLIUS
 and BRUTUS trampled on ? Shall we
 imagin that the Ministers of the Gospel
 have less Concern for the eternal Salva-
 tion of Souls, than DEMOSTHENES
 for the Liberty of his Country ; less Zeal
 to do good, than MANLIUS had Am-
 bition to seduce the Multitude ; or less
 Resolution than BRUTUS, who chose
 Death rather than to owe his Life to a
 Tyrant ?

I own, that the *florid* kind of Eloquence
 has its Beautys : but they are quite mis-
 apply’d in those Discourses that ought to
 be animated with the noblest Passions ;
 and wherein there is no room for deli-
 cate Turns of Wit. The *florid* sort of
 Rhetorick can never come up to the true
 sublime. What wou’d the Antients have
 said of a Tragedy, wherein HECUBA
 laments

laments her Misfortunes with Points of Wit. True Grief does not talk thus. Or what cou'd we think of a Preacher who shou'd, in the most affected Jingle of Words, shew Sinners the divine Judgment hanging over their Head, and Hell open under their Feet? There is a * Decency to be observ'd in our Language, as in our Cloaths. A disconsolate Widow does not mourn in Fringes, Ribbons, and Embroidery. And an Apostolical Minister ought not to preach the Word of GOD in a pompous Stile, full of affected Ornaments. The Pagans wou'd not have endur'd to see even a Comedy so ill-acted.

*Ut videntibus arident ita flentibus adsunt
Humani vultus. Si vis me flere, dolendum est
Primum ipsi tibi : tunc tua me infortunia ledent
Telephe, vel pelcu : male si mandata loqueris
Aut dormitabo, aut ridebo : tristitia mæstum
Vultum verba decent* —————

HOR. de
Ar. Poet.
§. 101 ---

We must not judge so unfavourably of Eloquence as to reckon it only a frivolous Art that a Declaimer uses to impose on the weak Imagination of the Multitude,

Q 3

* Nunc quid aptum sit, hoc est, quid maxime deceat in Oratore, videamus : quamquam id quidem perspicuum est, non omni causæ, nec auditori, neque personæ, neque temporis congruere orationis unum genus — Omnisque in re posse quod deceat facere, artis & naturæ est ; scire, quid, quandoque deceat, prudentiæ.

CICERO de Orat. lib. iij. §. 55.

tude, and to serve his own Ends. 'Tis a very serious Art; design'd to instruct People; suppress their Passions; and reform their Manners; to support the Laws; direct publick Councils; and to make Men good and happy. The more Pains an Haranguer takes to dazzle me, by the Artifices of his Discourse, the more I shou'd despise his Vanity. His Eagerness to display his Wit wou'd in my Judgment render him unworthy of the least Admiration. I love a serious Preacher, who speaks for my sake; and not for his own; who seeks my Salvation, and not his own Vain-glory. He best deserves to be heard who uses Speech only to cloath his Thoughts; and his Thoughts only to promote Truth and Virtue. Nothing is more despicable than a profess't Declaimer, who retails his Discourses, as a Quack does his Medicines.

I am willing this Point shou'd be determin'd by the very Heathen, PLATO wou'd not permit in his Republick such effeminate Notes of Musick as the *Lydians* us'd. The *Lacedemonians* excluded from theirs all Instruments that were too compounded; lest they shou'd soften the People's Temper. Such Harmony as serves merely to please the Ear, is an Amusement fit only for soft and idle Persons; and is unworthy of a well-order'd

der'd Commonwealth. 'Tis no farther valuable than the Sounds agree to the Sense of the Words; and the Words inspire virtuous Sentiments. Painting, Sculpture, and other elegant Arts, ought to have the same End. This ought undoubtedly to be the Design of Eloquence too. Pleasure ought to be mixt with it only to serve as a Counter-poise to Men's vicious Passions; and to render Virtue amiable.

I wou'd have an Orator prepare himself a long time by general Study; to acquire a large Stock of Knowledge; and to qualify himself for composing well: that so he might need the less Preparation for each particular Discourse. I wou'd have him naturally a Man of Good-Sense; and to reduce all he says to * Good-Sense as the Standard of his Discourse. His Studys shou'd be solid: he shou'd apply himself to Reason justly; and industriously avoid all subtil and over-refin'd Notions. He shou'd distrust

Q 4 his

* Cæterarum artium studia fere reconditis, atque abditis e fontibus hauriuntur; dicendi autem omnis ratio in medio posita, communi quodam in usu, atque in hominum more & sermone versatur: ut in cæteris id maxime excellat, quod longissimè sit ab imperitorum intelligentia sensuque disjunctum: in dicendo autem vitium vel maximum est, a vulgari genere orationis, atque a consuetudine COMMUNIS SENSUS abhorrens.

CICERO de Orat. lib. j. §. 3.

his Imagination ; and not let it influence his Judgment. He shou'd ground every Discourse upon some evident Principle ; and from that draw the most obvious and natural Consequences.

HOR. de
Ar. Poet.
l. 309---

*Scribendi rectè sapere est & principium & fons :
Rem tibi Socratica poterunt ostendere charta :
Verbaque provisam rem non invita sequentur.
Qui didicit Patriæ, quid debeat, & quid amicis,
Quo sit amore parens, quo frater amandus &
————— ille profecto (hospes :
Reddere personæ scit convenientia cuique.*

Generally speaking a florid Declaimer knows neither the Principles of sound Philosophy, nor those of the Christian Doctrine, for perfecting the Manners of Men. He mind's nothing but bright Expressions, and ingenious Turns. What he chiefly wants is solid Knowledge. He can talk handsomly without knowing what he ought to say. He weakens the most important Truths by his vain and elaborate Turns of Fancy, or Expression.

On the contrary, the true Orator * adorns his Discourse only with bright Truths, noble Sentiments, and such strong Expressions as are adapted to his Subject,
and

* Sed Ornatus (repetam enim) virilis, fortis & sanctus sit : nec effæminatam lævitatem, nec fucò emidentem colorem amet ; sanguine & vitibus nireat.

QUINT, lib. viij. c. 3.

and to the Passions he wou'd excite. He thinks; he feels; and his Words flow naturally from him. *He does not depend on Words* (says S. AUSTIN) *but they on him.* A Man that has a great and active Soul, with a natural easiness of Speech, improv'd by Practice, needs never fear the want of Expressions. His most ordinary Discourses will have exquisite Strokes of Oratory that the florid Haranguers can never imitate. He is not a Slave to † Words; but closely pursues the Truth. He knows that Vehemence is as it were the Soul of Eloquence. He first lays down the Principle which must serve to clear the Subject he treats of. He sets this Principle in the fullest light. He turns it every way to give his slowest Hearers a clear View of it. He draws the remotest Consequences from it by a concise and obvious Train of reasoning. Every Truth is set in its proper Place with regard to the whole: it prepares, leads on, and supports, another Truth that needed its Assistance. This just Order prevents the Trouble of needless Repetitions. But it retrenches none of those useful ones, that serve to direct the Hearer's Attention frequently to that chief Point

† Propterea non debet quisquam ubi maxima rerum momenta versantur, de verbis esse sollicitus. *Idem. ib.*

Point on which the Whole depends. The Orator must often shew him the Conclusion that is contain'd in the Principle : And from this Principle, as from the Center, he must spread a due Light over all the Parts of the Discourse : As a skilful Painter places the Light so in his Picture, as from one single Point to distribute a due Proportion of it to every Figure. The whole Discourse is *one* ; and may be reduc'd to one single Proposition, set in the strongest light, by various Views and Explications of it. This Unity of Design shews the whole Performance at one View : as in the publick Places of a City, one may see all the Streets and Gates of it, when the Streets are straight, equal, and duly proportion'd. The Discourse is the Proposition unfolded : and the Proposition is an Abstract of the Discourse.

HOR. de *Denique sit quodvis simplex dumtaxat & unum.*

Ar, Poet,

§. 23 ---

He who perceives not the Beauty and Force of this Unity and Order, has never seen any thing in its full Light. He has only seen Shadows in PLATO's Cavern. What shou'd we say of an Architect who cou'd see no difference between a stately Palace, whose Apartments are adjusted with the exactest Proportion, so as to make one uniform Structure ; and a
confus'd

confus'd Heap of little Buildings which do not compose one regular Plan, tho' they be all plac'd together? What Comparison is there betwixt the *Coliseum*, and a confus'd Multitude of irregular Houses in a City? There can be no true Unity in any Composition, unless there can be nothing taken from it without spoiling it. It never has a right Order but when we cannot displace any Part without weakening, obscuring, and disordering the Whole. This is what HORACE explains perfectly well.

—— cui lecta potenter erit res

De Ar.
Post.

Nec facundia deferet hunc, nec lucidus Ordo.

Ordinis hac virtus erit, & Venus, aut ego fallor

Ut jam nunc dicat, jam nunc debentia dici

Pleraque differat, & præsens in tempus omittat.

An Author who does not thus methodize his Discourse is not fully Master of his Subject: He has but an imperfect Taste, and a low Genius. Order indeed is an Excellence we seldom meet with in the Productions of the Mind. A Discourse is perfect when it has at once Method, Propriety, Strength, and Vehemence. But in order to this, the Orator must have view'd, examin'd, and comprehended every Point, that he may
range

range each Word in its * proper Place. This is what an ignorant Declaimer, who is guided by his Imagination, can never discern.

ISOCRATES is smooth, insinuating, and elegant: but can we compare him to HOMER? I'll go farther; and am not afraid to say that I think DEMOSTHENES a † greater Orator than CICERO. I protest there is no Man admires CICERO more than I do. He embellishes every thing he handle's. He's
an

* 'Tis an infallible of the want of just Integrity in every Writing, from the Epopee, or Heroick Poem, down to the familiar Epistle, or singeing Essay, either in Verse or Prose, if every several Part or Portion sit's not in proper Place & exactly, that the least Transposition wou'd be impracticable. As if there be any Passage in the Middle, or End, which might have stood in the Beginning; or any in the Beginning, which might have stood as well in the Middle or End; there is properly in such a Piece, neither Beginning, Middle, or End: 'tis a mere Rhapsody, not a Work. And the more it assumes the Air or Appearance of a real Work, the more ridiculous it becomes.

CHARACTERISTICS, Vol. III. p. 259, 260.

† Quorum ego virtutes pleraque arbitror similes, consilium, ordinem dividendi, præparandi, probandi rationem; omnia denique, quæ sunt Inventionis. In eloquendo est aliqua diversitas; densior ille, [DEMOSTHENES;] hic [CICERO] copiosior: ille concludit adstrictius; hic latius pugnat: Ille acumine semper; hic frequenter & pondere: illi nihil detrahi potest; huic nihil adjici: Cura plus in hoc; in illo Natura — Cedendum verò in hoc quidem, quod ille & prior fuit, & ex magna parte CICERONEM, quantus est, FECIT. Nam mihi videtur M. TULLIUS cum se totum ad imitationem Græcorum contulisset, effinxisse vim DEMOSTHENIS, copiam PLATONIS, jucunditatem ISOCRATIS.

QUINT. lib. x. c. 1.

an Honour to Speech : and makes that happy Use of Words that no-one else cou'd. He has a vast Variety of Wit. He's even concise and vehement when he designs to be so against CATALINE, VERRÉS, and ANTONY : but we may perceive some *Finery* in his Discourses. His *Art* is wonderful ; but still we discern it. While he is concern'd for the Safety of the Republick, he does not forget that he's an Orator ; nor does he let others forget it. DEMOSTHENES seems transported ; and to have nothing in view but his Country. He does not study what is beautiful ; but naturally falls into it, without reflecting. He is above Admiration. He uses Speech, as a modest Man does his Cloaths only to cover himself. He thunders ; he lightens : He's like a Torrent that hurrys every thing along with it. We cannot criticize him ; for, he's Master of our Passions. We consider the *Things* he says, and not his *Words*. We lose sight of *him* : We think of PHILIP only who usurps every thing. I'm charm'd with these two Orators ; but I confess that TULLY's prodigious Art and magnificent Eloquence affects me less than the vehement Simplicity of DEMOSTHENES.

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is guided
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a real Work, t

CHARAC

† Quorum
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Since Eloquence requires that an Orator shou'd be a Man of Probity, and be esteem'd such, if he wou'd expect Success in the most common Affairs of Life: how much greater Reason have we to believe this Saying of S. AUSTIN concerning those who ought to speak like Apostles? *He preaches sublimely whose Life is irreproachable.* What Good can we expect from the Discourses of a young Man without solid Knowledge, without Experience, without an establish'd Character; who makes a Diversion of Oratory; and perhaps endeavours to raise his Fortune by that Ministry which obliges us to be poor with JESUS CHRIST; to bear our Cross with him, by Self-denial; and to command Men's Passions in order to convert them?

Before I conclude this Head, I must add a few Words concerning the Eloquence of the Fathers: for, some learn'd Men judge of them too unfavourably. They form a Character of it from TERULLIAN's harsh Metaphors; or some swelling Periods of S. CYPRIAN; from some perplex'd Passages of S. AMBROSE; some over-refin'd jingling Antitheses of AUSTIN; or some Quibbles of CHRYSOLOGUS. But they shou'd consider the corrupted Taste of the Times in the Fathers liv'd. *Rome* began

A LETTER

to lose its just Taste soon after AUGUSTUS's Reign. JUVENAL is less delicate than HORACE. There's a shocking Bombast in the Style of SENECA the Tragedian, and LUCAN. At length *Rome* intirely declin'd. Solid Learning ran low at *Athens*, and the false Refinements of Wit prevail'd, when S. BASIL and S. GREGORY NAZIANZEN went thither. The Fathers being train'd up under the weak Declaimers of their Times were led away by the common Prejudices; which the wisest Men scarce ever resist. It was not thought tolerable then to speak in an easy natural way. The World was in the same Condition as to Eloquence, that we shou'd be in now, as to Dress, if no-body dar'd to appear in a fine Cloath, without loading it with the thickest Embroidery. According to this Fashion, we behov'd always to declaim; and never talk easily to an Audience. But if we had the Patience to examine the Works of the Fathers, we shou'd find many valuable Things in them. S. CYPRIAN has a Grandure and Vehemence that somewhat resembles DEMOSTHENES. In S. CHRYSOSTOM we find an exact Judgment, noble Images, and a solid Morality explain'd in the most obvious agreeable Manner. S. AUSTIN is at once sublime and popular.

pular. He leads us to the highest Notions, by the most familiar Turns of Expression. He asks Questions; he puts Questions to himself; he answers them. His Discourse is a sort of Conversation between him, and his Audience. He uses pertinent Comparisons to clear every Doubt. We see him sometimes condescend to the lowest and coarsest Apprehensions of the People, in order to reclaim them. S. BERNARD was a Prodigy in an Age of the grossest Ignorance. We find in his Works Delicacy, and Nobleness, a happy Turn; and both Tenderness, and Vehemence. We are surpriz'd at every thing that is great or beautiful in the Writings of the Fathers, when we know the Times in which they liv'd. We forgive MONTAIGNE his *Gascon* Expressions; and MAROT, his old Language: why then may we not overlook in the Fathers, the swelling Style of their Age, with which they express the most valuable Truths, in the liveliest manner.

But I am not here to attempt a Work that is reserv'd for some learned Pen. It is enough that I hint in general what may be expected from the Author of an excellent Rhetorick. He might adorn his Work by imitating CICERO's manner of mixing Examples and Precepts together. " They who have a penetrating

R.

" velite-

“vehement Temper (says S. AUSTIN)
 “learn Oratory better by reading the
 “Works of eloquent Authors; than by
 “studying the Rules of Art.” One might
 give an agreeable Account of the different
 Characters of Orators, their Manner, their
 Taste, and their Maxims. They ought
 even to be compar’d together; to enable
 the Reader to judge of the distinct Excel-
 lence of each.

§. V. A T R E A T I S E on P O E T R Y
 seems to be as much wanted as a Rhe-
 torick. Poetry is a more serious and use-
 ful Art than common People imagine.
 Religion consecrated it to its own Use
 from the very Beginning of the World.
 Before Men had a Text of Divine Scrip-
 ture, the sacred Songs they learnt by-
 heart preserv’d the Remembrance of the
 Creation, and the Tradition of G O D’s
 wonderful Works. Nothing can equal
 the Magnificence and Transport of the
 Songs of M O S E S. The Book of J O B
 is a Poem full of the boldest and most
 majestick Figures. The S O N G of S O-
 L O M O N gracefully and tenderly expres-
 ses the mysterious Union of G O D with
 the Soul of Man which becomes his
 Spouse. The P S A L M S will be the Ad-
 miration and Comfort of all Ages; and
 all Nations that know the true G O D.
 The

The whole Scripture is full of Poetry, even in those Places, where there is not the least Appearance of Versification.

See p. 151, &c.

Besides, Poetry gave the World its first Laws; It soften'd Men's wild and savage Tempers: it drew them from the Forests where they wander'd about; and civiliz'd them: it govern'd their Manners: it form'd Familys and Nations: and made them relish the Sweets of Society: it restor'd the exercise of Reason: it cultivated Virtue; and invented polite Arts: it animated People's Courage for War; and dispos'd them likewise for the calm Enjoyments of Peace.

*Silvestres homines sacer interpresque Deorum
Cadibus & victu fado deterruit Orpheus;
Dictus ob hoc lenire tygres, rapidosque leones:
Dictus & Amphion, Thebana conditor arcis
Saxa movere sono testudinis, & prece blanda
Ducere quo vellet. Fuit hæc sapientia quondam,*

HOR. de
Ar. Poet.
v. 391---

*Sic honor & nomen divinis vatibus atque
Carminibus venit. Post hos insignis HOMERUS
Tyrensq; mares animos in martia bella
Verbus exacuit* ———



Speech animated by lively Images, noble Figures, the Transport of Passions, and the Charms of Harmony, was call'd the Language of the Gods: Even the most barbarous Nations felt its Power.

As Poetasters deserve the utmost Neglect; so we cannot enough admire and encourage a * true POET, who does not use Poetry as a Sport of Fancy, to gain himself a vain Applause; but employs it to inspire Men with the love of Wisdom, Virtue, and Religion.

May I not be allow'd here to express the Concern it gives me when I consider that the perfecting our *French* Versification seems almost impossible. What confirms me in this Apprehension, is, that our greatest Poets have made many sorry Verses.

* I must confess there is hardly any where to be found a more insipid Race of Mortals than those whom we Moderns are contented to call Poets, for having attain'd the chiming Faculty of a Language with an injudicious random Use of Wit and Fancy. But for the Man who truly and in a just Sense deserves the Name of POET, and who as a real Master, or Architect in the kind can describe both Men and Manners, and give to an Action its just Body and Proportions, he will be found, if I mistake not, a very different Creature. Such a Poet — forms a Whole coherent and proportion'd in it-self, with due Subjection and Subordinacy of constituent Parts. He notes the Boundaries of the Passions, and knows their exact Tones and Measures; by which he justly represents them; marks the Sublime of Sentiments and Action; and distinguishes the Beautiful, from the Deform'd; the Amiable, from the Odious. The moral Artist who can thus imitate the Creator, and is thus knowing in the inward Form and Structure of his Fellow-Creature, will hardly, I presume, be found unknowing in Himself, or at a loss in those Numbers which make the Harmony of a Mind. For, Knavery is mere Dissonance and Disproportion. And tho' Villains may have strong Tones and natural Capacities of Action; 'tis impossible that true Judgment and Ingenuity shou'd reside, where Harmony and Honesty have no Being.

CHARACT. Vol. I. p. 207, 208.

Verſes. No-body has wrote finer ones than MALHERBE: but how many has he made that are far below his Character? Even thoſe of our moſt admir'd Poets, who have been moſt uniform and ſteddy in their Compoſures, have yet wrote ſeveral Lines that are rugged, obſcure, and heavy. By endeavouring to give their Thoughts a delicate Turn, they ſometimes make them unintelligible. They often uſe forc'd Epithets, to hit the Rhyme: ſo that ſeveral of their Verſes might be ſtruck-out, without loſing one Beauty. This eaſily appears when we examine their Works rigorouſly.

If I be not miſtaken our Verſification loſes more than it gains by † Rhyme. It loſes much Variety, Eaſineſs, and Harmony. The Rhyme that a Poet labours after, makes him ſometimes lengthen, and enervate his Period. He's forc'd to uſe two or three uſeleſs Lines to introduce the Rhyme he wants. Indeed Poets are

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more

† But thoſe reverend Bards [SHAKESPEAR, MILTON, and others.] — to their eternal Honour have wiſhal been the firſt of EUROPEANS who, ſince the GOTHICK Model of Poetry, attempted to throw off the horrid Diſcord of jingling RHYME. They have aſſerted ancient Poetick Liberty, and have happily broken the Ice for thoſe who are to follow 'em; and who treading in their Footſteps, may at leiſure poliſh our Language, lead our Ear to finer Pleaſure, and find out the true Rhythmus and harmonious Numbers which alone can ſatisfy a juſt Judgment, and Muſe-like Apprehenſion.

A LETTER

more * scrupulous about the Exactness of their Rhymes, than the Solidity of their Thoughts and Sentiments, the Clearness of their Style, the Easiness of their Turn, and the Nobleness of their Expressions. Rhyme gives us only the same Sounds in the last Syllable of each Couplet; which is so tiresome and grating to the Ear, that we avoid it in Prose. This Repetition of the same Sound is even cloying in great Heroick Verses, where two masculine Terms are always follow'd by two feminine.

'Tis true we find more Harmony in *Odes* and *Stanzas*, where the Rhymes being intermixt have a greater Cadence and Variety. But our lofty Heroick Verses,

* But so much are our British Poets taken up in seeking out that MONSTROUS ORNAMENT which we call RHYME, that 'tis no Wonder if other Ornaments, and real Graces are unthought of. However since in some Parts of Poetry (especially in the Dramatick) we have been so happy as to triumph over this barbarous Taste; 'tis unaccountable that our Poets who from this Privilege ought to undertake some farther Refinements, shou'd remain still upon the same level as before. 'Tis a Shame to our Authors that in their elegant Style, and metred Prose there shou'd not be found a peculiar Grace and Harmony resulting from a more natural and easy Disengagement of their Periods, and from a careful avoiding the Encounter of the shocking Consonants and jarring Sounds, to which our Language is so unfortunately subject — Even a Prose-Author who attempts to write politely shou'd endeavour to confine himself within those Bounds, which can never, without breach of Harmony, be exceeded in any just Metre or agreeable Pronunciation.

Verſes, which require the ſweeteſt, moſt various, and moſt majeſtick Sounds, have often leaſt of this Perfection.

Pindarick Verſes have oftimes the ſame Intermixture of Rhymes, that Odes have : and their boundleſs Irregularity leaves the Poet room to vary their Meaſure and Cadence, as he pleaſes either to riſe, or fall, in his Verſe. M. De LA FONTAINE has made an excellent Uſe of this Freedom.

However I wou'd not propoſe to have Rhyme quite laid aſide : Our Verſification cou'd not ſubſiſt without it, Our Language has not that Diverſity of long and ſhort Syllables, which in the *Greek*, and the *Latin*, compos'd the *Feet*, and the *Meaſure* of Verſe. But I'm of opinion it wou'd be proper to allow our Poets a little more Liberty in their Rhymes; that they might be more exact in the Senſe and Harmony of their Verſes. By abating ſomewhat of the Exactneſs in Rhymes, Reaſon and Good-Senſe wou'd be more cloſely follow'd. They might the more eaſily hit what is truly Beautiful, Great, Simple, and Natural - - - This wou'd free our greateſt Poets from the neceſſity of uſing forc'd Turns, ſtiff Epithets, and perplext Conceits.

The Example of the *Greeks*, and *Latins*, might encourage us to take this Li-

berty. Their Versification was, beyond all Comparison, easyer than ours. Rhyme alone is more difficult than all their Rules together : And yet the *Greeks* had recourse to their different Dialects. Besides, both *Greeks* and *Latins* had superfluous Syllables which they freely added to compleat their Verses. HORACE took great Liberty this way in the Versification of his *Satyrs*, his *Epistles*, and even in some *Odes*. Why might not *we* find out some such Reliefs ; seeing our Versification is so cramping, and so apt to allay the Fire of a good Poet ?

The Severity of our Language in not allowing almost any Inversion of Phrases still vastly increases the Difficulty of making *French Verse*. A Poet is fore'd to put his Fancy on the Rack in every Composure ; without the least Advantage, or Necessity. One wou'd be apt to think that we study'd rather what is perplexing, than what is beautiful. For, the placing a Syllable right, costs our Poets as much Thought and Pains, as the noblest Sentiments, the livelyest Painting, or the bold-est Touches. On the contrary, the Antients, by frequent Inversions, made the sweetest Cadence, Variety, and passionate Expressions, easy to the Poet. Inversions were even turn'd into noble Figures ; and kept the Mind suspended, in expectation
of

of something great. We have an Instance of this in VIRGIL's eighth Eclogue :

Pasterum Musam, Damonis & Alphesibœi, Ed. viij.
Immemor barbarum quos est mirata juventa *¶. 1—3.*
Certantes, quorum stupefacta carmine lynces,
Et mutata suos requierunt flumina cursus ;
Damonis musam dicemus, & Alphesibœi.

If you take away this Inversion, and place the Words according to the grammatical Order and Construction, you destroy all their Force, and Grace, and Harmony. 'Tis this Suspension that strikes the Reader. How faint and scrupulous is our Language in this Point ? Dare we imitate this Verse in which every Word is plac'd differently from the grammatical Order ?

Aret ager, vitio moriens fitit aeris herba.

When HORACE wou'd prepare his Readers for some great Object, he leads them on without shewing them whither they are going, or giving them Time to breathe :

Qualem ministrum fulminis alitem.

HOR. OD.
 Lib. iv.
 Od. 3.

I confess we must not introduce a great Number of these Inversions into our Language all at once : we are not accusom'd to them ; they wou'd seem harsh and

and very obscure. Methinks M. BOILEAU's Pindarick Ode is not free from that Imperfection. I take the more Freedom in making this Remark, because in other Respects I admire the Works of that great Poet. We ought to chuse the gentlest Inversions at first, and such as come nearest to those our Language already permits. For instance our whole Nation have approv'd of these :

* *La se perdent ces noms de Maître de la Terre,
Et tombent avec eux d'une chute commune
Tous ceux que leur fortune
Faisoit leurs serviteurs.*

ROUSARD undertook too much at once. By his obscure and bald Transpositions he forc'd our Language too much ; and made it harsh and confus'd. He introduc'd too many compounded Words to which the Nation had not been accus-tom'd. He spoke *French* in *Greek*, in spite of the *French* themselves. I think he was in the right to open some new way of enriching our Language ; to give force to our Poetry, and to facilitate our Versification, which began then to be improv'd. But in the Point of Language nothing can be effected without the Consent of those for whom we write. We ought

* MALHERBE, *Liv. vj.*

ought never to make two Steps at once : but must stop short when we find the Multitude don't follow us. Singularity is dangerous almost in every thing ; and can never be excus'd in Things that depend on Custom only.

The shocking Freedom of RONSARD led us a-little into the opposite Extreme. We have so cramp't and impoverish'd our Language, that it dares never proceed otherwise than according to the most scrupulous and uniform Method of Grammar. A nominative Substantive appears first, leading-in its Adjective as it were by the hand : its Verb constantly follows it, attended with an Adverb that admits of nothing between them : and the Rule next requires an Accusative which must always keep its Place. This excludes all Suspension of Mind, all Expectation, Surprise, Variety ; and oftimes all noble Cadence.

On the other hand I grant that we ought never to run the hazard of Ambiguity. I wou'd even have * QUINTILIAN's Rule generally observ'd, so as to avoid such Expressions as the Reader may indeed understand ; but which he cou'd not understand, if he did not supply

* Quare non ut intelligere possit, sed ne omnino possit non intelligere curandum. *Instit. lib. viij. c. 2.*

ply something that they want. We shou'd use * a simple, exact, easy Stile, that lays every thing open to the Reader, and even prevents his Attention. When an Author writes for the Publick, he shou'd take all the Pains imaginable to prevent his Reader's having any. All the Labour shou'd be his own: and he shou'd leave nothing but Pleasure and Instruction to his Readers. They shou'd never be put to the trouble of finding-out his Meaning. None but those who deal in Riddles are allow'd to puzzle People. AUGUSTUS wou'd rather have frequent Repétitions us'd, than that there shou'd be the least degree of Obscurity in a Discourse. Indeed the first Care of one that writes only to be understood, is to ease his Readers by expressing himself clearly.

It must be own'd that our greatest *French* Poets, being cramp't by the strict Rules of our Versification, sometimes fail in this Point of intire Perspicuity. He who thinks much, has much to say; and is unwilling to lose any thing: he sets a Value on all the Fruits of his Invention; and labour's hard to crowd various Thoughts

* Nobis prima sit virtus PERSPICUITAS, propria verba, rectus ordo, non in longum dilata conclusio; nihil neque desit, neque superfluat. Ita sermo & doctis probabilis, & planus imperitis erit.

QUINT. *Instit. lib. viii. c. 2.*

Thoughts into the narrow Compass of a Verse. He affects too great Delicacy : and this degenerates into forc'd, far-fetch'd Conceits. He endeavour's to dazzle and surprize his Readers, to convince them that he has more Wit than they ; and to gain their Admiration. Whereas he shou'd never discover more Wit than they have ; but increase and quicken theirs, without displaying his own. An Author is not satisfy'd with plain Reason, native Graces, and lively Sentiments which are the true Perfection of a Discourse : Self-love makes him over-shoot the Mark. He uses no Moderation in studying what is beautiful ; and knows not how to check his Fancy by avoiding gaudy superfluous Ornaments. According to the *Italian* Proverb, *He loses what is good by aiming at better*. He runs into the Fault of throwing too much Salt and Wit into his Composures ; and giving too high a *Godt* to what he season's. He imitates those who load a Suit with too much Embroidery. They who have a just Taste avoid Excess in every thing ; even in Wit it-self. Wit grows tiresome when 'tis affected, and lavishly us'd. He shews most Wit who knows when to check its Sallys, that he may adapt himself to People's Capacitys, and smoothe the Way for them. Those Poets who have the most soaring Genius,

Genius, and the greatest reach of Thought and Invention shou'd particularly guard themselves against such an Excess of Wit. They will say perhaps that 'tis a beautiful Failing, a noble, and very uncommon one. I own it is so : but 'tis a *real* Failing, and one of the most difficult to be corrected. HORACE wou'd have an Author rigorously strict in criticizing his own Works.

HOR. de *Vit bonus & prudens versus reprehendet inertes ;*
 Ar. Poet. *Culpabit duros ; incomitis alinet atrum*
 J. 445--- *Transverso calamo signum ; ambitiosa recidet*
Ornamenta ; parum clatis lucem dare coget.
Arguet ambigue dictum ; mutanda notabit :

There's much gain'd by losing all superfluous Ornaments, and confining our selves to such Beautys as are simple, easy, clear, and seemingly negligent. In Poetry, as well as in Architecture, all the necessary Parts shou'd be turn'd into natural Ornaments. But that which serves merely as an Ornament is superfluous : lay it aside ; there will be nothing wanting : Vanity is the only Sufferer by the Loss. An Author that has too much Wit, and will always show it, wearys and exhausts mine. I don't desire so very much. If he shew'd less, he wou'd give me Time to breathe ; and be far more agreeable. He keeps my Thoughts too much upon
 the

the stretch : the reading of his Verses becomes a mere Study. So many Flashes dazzle me. I love a gentle Light that refreshes my weak Eyes. I chuse an agreeable Poet that adapts himself to common Capacities : who does every thing for their sakes ; and nothing for his own. I wou'd have a SUBLIME so familiar, so sweet, and so simple, that at first every Reader wou'd be apt to think he cou'd easily have hit on it himself ; tho' very few ate really capable of it. I prefer what is amiable, to what is surprizing and wonderful. I wou'd have a Man that makes me forget he is an Author ; and seems to converse with me upon the level. I wou'd have him set before my Eyes, a Labourer who is concern'd for his Crop ; a Shepherd that knows nothing beyond his Flock and his Village ; a Nurse tenderly anxious for her Infant. I wou'd have him turn my Attention, not on himself, but on the Shepherds whom he makes to speak.

*Despectus tibi sum ; nec qui sum queris Alexi. VIRG.
Quam dives pecoris myei, quam lactis abundans. Ecl. ii.
Mille meæ Sæculis errant in montibus agna. p. 18.
Lac mihi non aestate, novum non frigore defit ;
Canto quæ solitus, si quando armenta vocabas
Amphion Dircaus in Aethio Aracyntho.
Nec sum adeo informis, nuper me in littore vidi,
Cum placidum ventis flaret mare ———*

How

How much more beautiful is this rural Simplicity than a nice over-strain'd Turn of Wit?

HOR. *de* *Ex noto fictum carmen sequar ; ut sibi quisvis*
Ar. Poet. *Speret idem ; sudet multum, frustra que laboret*
Æ. 240--- *Ausus idem. Tantum series juncturaque pollet,*
Tantum de medio sumptis accedit honoris.

How truly great is he who stoops thus to his Subject, that he may paint every thing to the Life ; and hit the various Characters he draws ! How much is he above what we call Ingenuity, when he is not afraid of concealing a Part of his Wit ! A Work cannot be truly beautiful, unless the Author keep himself out of sight, and let me forget him. He must leave me alone in full Liberty. For instance VIRGIL disappears ; and I fancy that I see this pleasant Abode.

Ecl. vii. *Muscosi fontes, & somno mollior herba.*
Æ. 45.

I cannot help wishing I were in this other Place ;

VIRG. *— & mihi tum quædam mollior ossa quiescant,*
Ecl. x. *Vestra meos olim si fistula dicat amores !*
Æ. 33--- *Atque utinam ex vobis unus, vestrique fuisset*
Aut Custos gregis, aut matura vinitor urva !
Hic gelidi fontes, hic mollia præta, Lycori
Hic nemus ———

I almost

I almost envy the Happiness of those
who live in that delightful Spot which
HORACE describes ;

*Qua pinus ingens, albaque populus
Umbram hospitalem consociare amant
Ramis, & obliquo laborat
Lympha fugax trepidare rivo :*

Car. L. II.
Od. iij.
v. 9.

I am far more pleas'd with this Shade
and this Stream, than with an impertinent
Wit that does not let me rest. The
Charms of these Authors never decay.
They are so far from pleasing less upon a
Review; that every reading discloses new
Beautys: The Perusal of them is not a
Study: it rather calms and unbends our
Thoughts. Bright and over-wrought Com-
posures dazzle and delude the Fancy:
but they have so fine an Edge, that 'tis
quickly blunted. I value neither what
is difficult, nor uncommon, nor wonder-
ful: the simple, natural, easy Beauty hits
my Taste. If the Flowers we tread upon
in a Meadow be as pretty as those in the
finest Garden; I love them better. I do
not grudge such Enjoyments to any-one.
Beauty cou'd lose none of its Worth, tho'
it were common to all Mankind: it wou'd
rather be the more excellent. Scarcity is
a Defect, and a Want in Nature. The
Rays of the Sun are not a less valuable
Treasure for shining upon all the Uni-
S verse.

verse. I love a Beauty so natural that it shou'd not need the Advantage of Novelty to surprize me. I wou'd have its Charms such as never to fade, but always to allure and delight me :

HOR. *de*
Ar. Poet.

————— *decies repetita placebunt.*

POETRY is certainly an Imitation of Nature, and a sort of Painting. Let us suppose then that RAPHAEEL were busy about a Picture; he wou'd avoid drawing whimsical Figures, unless he were working on Grotesque. He wou'd not use too bright Colouring: he wou'd be so far from desiring his Art shou'd be obvious to the Eye, that he wou'd do all he can to conceal it. He endeavour'd to deceive the Spectator, and to make him fancy that his Picture is CHRIST himself transfigur'd upon the Mount *Taber*. 'Tis Truth alone that gives a Value to his Painting. Art is defective when it overdoes: it shou'd always aim at an exact Likeness. Since it is delightful in one of TITIAN's Country-pieces to see the Goats climbing up a hanging Rock; or to observe a Country-Feast and rustick Dances, in one of TAISNIERE's Pictures; 'tis no Wonder that we are pleas'd with such natural Descriptions of human Life, as we find in the ODYSSEY. We fancy our-selves to be in those Places that

that HOMER describes; and that we see and hear People there. This Simplicity of Manners seems to bring back the golden Age. I'm more pleas'd with honest EUMBU9, than with any Hero of *Clelia*, or *Cleopatra*. The foolish Prejudices of the present Age, make us undervalue such Beautys. But our Follys cannot lessen the true Worth of such a simple rational Life. Unhappy are they who do not feel the Charms of these Verses;

*Fortunate senex, hic inter flumina nota,
Et fontes sacros, frigus captabis opacum :*

VIRG.
Ed. j.
p. 52.

Nothing can go beyond this Description of a Country Life ;

*O fortunatos nimium sua si bona norint
Agricolas ! quibus ipsa, procul discordibus armis,
Fundit humo facilem victum justissima tellus.*

V. Georg.
ii. p. 458.

*At secura quies, & nescia fallere vita,
Dives opum variarum ; ac latis oïa fundis,
Spelunca, vivique lacus ;*

Every Part of it, pleases me : even this Place which is so remote from Romantick Notions ;

*at frigida Tempe
Magentique domus, mollesque sub arbore somni
Non absunt.*

Ibid.
p. 469---

In the same manner am I delighted
with HORACE's Solitude :

Satyr. *O rus, quando ego te aspiciam? quandoque licebit,*
L. II. S. vj. *Nunc veterum libris, nunc somno & inertibus horis*
Æ. 60--- *Ducere sollicita jucunda oblivia vita?*

The Antients did not think it enough
to copy Nature exactly : their Pictures
were moving, as well as true.

HOMER never paints a Youth going
to fall in Battle, without giving him some
affecting Charms. He represents him full
of Valour, and Virtue : he raises your
Love and Concern for him : he makes
you dread the Danger that threatens him.
He shews you his Father oppress'd with
Age, and alarm'd at the Danger of his
dear Son. He shews you his new-mar-
ry'd Spouse trembling for him ; and you
tremble with her : The Poet. ensnares
your Passions. His Design in affecting
you with so much Beauty and Sweetness
is only to prepare you for the fatal Mo-
ment wherein you suddenly see the Man
you love, so much weltring in his Blood,
and his Eyes clos'd in an eternal Night.

VIRGIL took as much care to raise
our Concern for *Pallas*, *Evander's* Son,
as HOMER, did to make us lament *Pa-
troclus*. We are pleas'd with the Grief
we feel for *Nisus*, and *Euryalus*. I
have seen a young Prince, but eight Years
old,

old, struck with Sorrow at the Sight of little || *Jaash's* Danger; and vext at the || 2 Kings High-priest's concealing his Name, and ^{21. 2.} royal Birth from him. I have seen him weep bitterly at hearing these Verses;

*Ab miseram Eurydicen, animâ fugiente vocabat: VIRG.
Eurydicen toto referebant flumine rupæ. Georg. iv.
Æ. 526.*

Was ever any thing more happily contriv'd, or fitter to raise a lively Sentiment than this Dream of *ÆNEAS*?

*Tempus erat, quo prima quies mortalibus agris VIRG.
Incipit, & dono Divâ gratissima serpit. Æn. ij.
In somnis, ecce, ante oculos maestissimus Hector 263 ---
Visus adesse mihi, ———*

*Raptatus bigis, ut quondam, aterque cruento
Pulvere, perque pedes trajectus lora tumentes.
Hei mihi, qualis erat! quantum mutatus ab illo
Hectore, qui redit exuvias indutus Achillei.*

*Ille nihil: nec me querentem vana moratur: Æ. 287.
Heu fuge, nate Dæd, toque his, ait, eripe flammis:
Hostis habet muros: ruit alto a culmine Troja.
Sai patria, Priamoque datum ———
Sacra suosque tibi commendat Troja penates:
Hos cape fatorum comites ———*

Cou'd Wit move the Heart in this manner? can one read the following Passage without being touch't?

VIRG. *© mihi sola mei super Astyanactis imago !*
 ÆN. I. iii.
 v. 489. *Sic oculos, sic ille manus, sic ora ferebat ;*
Et nunc aequali tecum pubesceret ævo.

Turns of Wit wou'd be very unseasonable, and even shocking, in such a tender Passage : where Grief alone cou'd be allow'd to speak.

The Poet never mentions the Death of any Person without describing some peculiar Circumstance that must affect the Reader. We are griev'd for distress't Virtue, when we read this Passage ;

ÆN. I. ii.
 v. 426. *—— cadit © Rhipheus, justissimus unus*
Qui fuit in Teuctis, © servantissimus equi.
Dis aliter visum ——

We fancy ourselves in the midst of Troy seiz'd with Horreur and Compassion when we read these Lines :

ÆN. I. ii.
 v. 489. *Tum pavida tellis Matres ingentibus errant,*
Amplexaque tenent postes, atque oscula figunt :
 v. 501. *Vidi Hecubam, centumque nurus, Priamumque*
(per aras
Sanguine sedantem, quos ipse sacraverat, ignes.
 v. 509. *Arma diu senior defueta trementibus ævo*
Circumdat usquicquam humeris, © inutile ferrum
Cingitur, ac densas fertur moriturus in hostes.
 v. 544. *Sic fatus senior : telumque imbelles sine ictu*
Conjocit —— ———

Nunc

Nunc morere. Hac dicens, altaria ad ipsa tre- VIRG.
(mentem) Æn. L. ij.
 J. 550---

*Traxit, & in multo lapsantem sanguine nati :
 Implicuitque comam laeva, dextraque coruscum
 Extulit, ac lateri capulo tenus abdidit ensē.
 Hæc finis Priami fatorum : hic exitus illius
 Sorte tulit, Trojam insensam, & prolapsa videntem
 Pergamæ ; tot quondam populis terrisque superbum
 Regnatorum Asia : jacet ingens litore truncus
 Aoniamque Danæis caput, & sine nomine corpus.
 At me tum priusquam sacrus circumfletit horreo
 Obstupui ———*

Respicio, & qua sit me circum cōpia iusto. J. 564---
*Deseruerunt omnes defessi, & corpora salu
 Ad terram misere, aut ignibus agra dedere.*

The Poet does not represent *Euridice's* Misfortune, without shewing her just ready once more to view the Light ; and in a Moment plung'd again into the infernal gloomy Shades.

Jamque pedem referens, casus evaserat omnes ; Georg.
Redditaque Euridice superas veniebat ad auras ; L. iv.
 J. 485, 6.

Ille, Quis & me, inquit, miseram, & te perdidit J. 494.
 (Orpheu ?)

*Quis tantus furor ? en iterum crudelia retro
 Fata vocant, conditque nasantia lumina somnus.
 Jamque ordo. Peror ingenti circumdata nocte,
 Invalidaque tibi tendens, heu ! non tua, palmas.*

We sympathize even with those wretched Cattle that the Poet sets before our Eyes :

Ecl. viij. *Propter aqua rivum viridi procumbit in ulva*
ſ. 87 --- *Perdita, nec ſera meminit decedere nocti :*

The Peſtilence raging among them makes a very moving Picture :

Georg. *Hinc latis Vituli vulgo moriuntur in herbis ;*
L. iij. *Et dulces animas plena ad praſopia reddunt.*
ſ. 494.

ſ. 498 --- *Labitur infelix ſtudiorum, atque immemor herba*
Victor equus ; fontesque avertitur, & pede terram
Crebra ferit —————

ſ. 515. *Ecce autem duro fumans ſub vomere Taurus*
Concidit, & mixtum ſpumis vomit ore cruorem,
Extremosque ciet gemitus : it triftis arator
Marentem abjungens fraterna morte juvencum ;
Atque opere in mediò defixa relinquit aratra.
Non umbræ altorum nemorum, non mollia poſſunt
Prata movere animum ; non qui per ſaxa volutus
Purior electro campum petit amnis : at ima
Solvuntur latera ; atque oculos ſtupor urget inertes.
Ad terramque fluit deſpecto pondere cervix.

This Poet gives Life and Paſſion to every Object. In his Verſes every thing thinks, and feels : The very Trees move you.

Georg. L. ij. *Exijt ad cælum ramis felicibus arbas,*
ſ. 81, 2. *Mixtaturque novas frondes, & non ſua poma.*

A Flower

A Flower raises your Pity when
VIRGIL paints it just drooping :

*Purpureus veluti cum flos succifus aratro
Languescit moriens.*

*Æn. L. ix.
V. 435.*

You think that you see the smallest
Plants that the Spring revives, and a-
dorns :

*Imque novos Soles audent se gramina tuta
Credere —*

*Geor. L. ij.
V. 332.*

A Nightingale is *Philomela* moving
your Compassion for her Misfortunes ;

*Qualis populeæ mærens philomela sub umbrâ
Amiffo queritur fetus, quos durus arator
Observans nido implumes detraxit : at illa
Flet noctem, ramoque sedens miserabile carmen
Integrat, & mæstis late loca questibus implet.*

*Geor. L. iv.
V. 511.*

HORACE in three Verses draws a
Picture in which every thing is lively and
affecting.

*———— fugit retro
Levis juvenas & decor, arida
Pellente lascivos amores
Canitie, facilemque somnum.*

*Carm.
Lib. II.
Od. xj.
V. 5.*

Wou'd he with two Strokes of his Pen-
cil draw two Men whom every-body
must know at first Sight ? he set's before
your Eyes the incorrigible Folly of PA-

RIS,

RIS, and the implacable Rage of ACHILLES.

Ep. L. I. *Quis Paris? ut saluus regnet, vivatque beatus,*
 Ep. ij. *Cogi posse negat ———*
 y. 10.
 De Ar. *Impiger, iracundus, inexorabilis, acer;*
 Post. *Jura neget sibi nata, nihil non arroget armis.*
 y. 121.

Wou'd he make us in love with the
 Place where he wou'd to end his Days
 with his Friend? he makes us long to go
 thither.

Carm. *Ille terrarum mihi præter omnes*
 Lib. II, *Angulus ridet ———*
 Od. vj. *ibi tu calentem*
Debita sparges lacrymas favillam
Vatis amici.

Does he give us the Character of U-
 LYSSES? he represents him as above
 the Reach of Storms, and Shipwrack, and
 the greatest Calamitys.

Ep. L. I. *———— aspera muka*
 Ep. ij. *Pertulit, adversis rerum immerfabilis undis.*
 y. 21.

Does he describe *Rome* invincible, even
 under her Misfortunes? hear him:

Carm. *Duris ut ilex confa bipennibus*
 Lib. IV, *Nigra seraci frondis in Algida,*
 Od. iv. *Per damna, per cedes, ab ipso*
 y. 57. *Ducit opes animumque ferro.*
Non Hydra secto corpore firmior, &c.

CATUL-

CATULLUS (whom one cannot name without detesting his obscene Verses,) hit the Perfection of a tender Simplicity.

*Odi, & amo : quare id faciam fortasse requiris. Epigr. 36.
Nescio ; sed fieri sentio, & excrucior.*

How much are the elaborate witty Conceits of OVID and MARTIAL inferiour to these negligent Words ; where the distracted Heart alone speaks in a kind of Despair ?

What can be more simple, and more moving than King PRIAM's being reduc'd in his Old-age to kiss the murdering Hands of ACHILLES who had destroy'd his Children. He begs of him the great HECTOR's Body, as the only Alleviation of his Misery. He must have spoilt all if he had given the least Ornament to his Words : therefore they express nothing but his Grief. He conjured him by his own Father who sunk under Old-age, to have Pity upon the most wretched of all Fathers.

ILIAD.
Lib. 24.

Wit has the Misfortune to weaken those strong Passions it pretends to adorn. According to HORACE, a Poem is not to be valu'd much for being bright and fine, unless it be likewise moving, delightful, and consequently, simple, natural, and full of Passion :

Non

*De Ar. Non satis est pulchra esse poemata, dulcia sumo;
Poet. §. 99. Et quocunque volent animum Auditoris agunto.*

That which is only beautiful, I mean, bright, has but half the Beauty it ought to have. * True Beauty must express the Passions well in order to excite them: it shou'd captivate the Mind, and keep its Attention steddily fixt on the true † Design of a Poem,

§. VI.

* *Even in the Arts which are merely Imitations of outward Grace and Beauty, we not only confess a Taste; but make it a Part of refin'd Breeding to discover, amidst the many false Manners, and ill Styles, the true and natural one, which represents the real BEAUTY and VENUS of the kind. 'Tis the like moral GRACE and Venus which discovering itself in the Turns of Character, and the Variety of human Affections, is copy'd by the writing Artist. If he knows not this Venus, these Graces, nor was ever struck with the Beauty, the Decorum of this inward kind, he can never paint advantageously after the Life; nor in a feign'd Subject, where he has full Scope.*

CHARACTERISTICKS, Vol. I. p. 336, 7.

† *Let Poets or the Men of Harmony, deny, if they can, this Force of Nature, or withstand this moral Magick. They for their Parts, carry a double Portion of this Charm about with them: For, in the first place, the very Passion that inspires them is it-self the Love of Numbers, Decency, and Proportion; and this too, not in a narrow Sense, or after a selfish way, (for who is there that composes for himself?) but in a friendly social View; for the Pleasure and Good of others; even down to Posterity, and future Ages. In the next Place, 'tis evident in these Performers, that their chief Theme and Subject, that which raises their Genius the most, and by which they so effectually move others, is purely Manners, and the moral Part. For this is the Effect, and this the Beauty of their Art,*

§. VI. WITH regard to Dramatick Poetry, we must first distinguish between Tragedy, and Comedy. The former exhibits such great Events as are apt to excite violent Passions. The latter only describes the Manners of Men in a private Condition.

As for TRAGEDY, I must begin with declaring that I wish our Poets may never aim at improving any Scene that represents such criminal Passions as tend to inflame the Spectators. I observ'd before that PLATO and other wise Legislators among the Heathen excluded from their well-regulated Societys all such Fables and musical Instruments as might unman the People by inclining them to Sensuality. How much Severity then ought Christian Nations to show against all contagious Spectacles? So far am I from desiring to have such Entertainments improv'd, that it gives me a sensible Pleasure to observe that among us they are very low and imperfect. Our Poets have made them as luscious and insipid as Romances. The Lover talks of nothing but
Flames;

in vocal Measures of Syllables, and Sounds, to express the Harmony and Numbers of an inward kind; and represent the Beautys of a human Soul by proper Foils and Contrarieties, which serve as Graces in this Limning, and render this Musick of the Passions more powerful and enchanting.

CHARACT. Vol. I. p. 136, 7.

Flames, Chains, and Torments : He is for dying in perfect Health. A very homely Lady is call'd a *Sun*, or an *Aurora* at least : Her Eyes are two Stars. Every Expression is extravagant ; and there's nothing that discovers a natural Passion. 'Tis so much the better : the Weakness of the Poison lessens the Danger. But, methinks, that according to the philosophical Notions of Antiquity, there might be a wonderful Force given to Tragedy, without any Mixture of that fickle extravagant Love which produces so many pernicious Effects.

Among the *Greeks*, Tragedy did not in the least depend on wanton Love. The *Œdipus* of SOPHOCLES, for instance, has not the least Touch of that Passion, which was quite foreign to his Subject. The other Tragedys of that great Poet are compos'd in the same Manner. M. CORNEILLE in his *Œdipus*, has only weaken'd his Action, made it double, and divided the Spectator's Attention, by the *Episode* of *Theseus's* insipid Passion for *Dirce*. M. RACINE fell into the same Inconvenience in his *Phædra*. He has made a double Action, by joyning to the distracted *Phædra*, *Hippolytus's* fighting, contrary to his true Character. He shou'd have shown *Phædra* quite alone in her Rage. The Action wou'd then have

have been single, short, lively and vehement. But our two Tragick Poets, who in other Respects deserve the highest Praises, were carry'd away with the Stream; and fell in with the Romantick Taste that prevail'd. The Wit then in fashion introduc'd Love in every Piece. They thought it impossible to entertain an Audience agreeably for two Hours without the Help of some amorous Intrigue. People thought it modish to be impatient at the noblest and most affecting Scenes, unless some whining Hero came in to interrupt it. His very Sighs must be set-off with Quibbles; and his Despair be express'd in a kind of Epigram. So far doth the Desire of pleasing the vulgar Taste constrain our greatest Poets to transgress the Rules of Decorum. Hence came this fantastick sort of Passion:

** Thou cruel Thirst of Fame whose noble Rage
Drives me to Death, to give my Mem'ry Life;
Stop but a Moment thy impetuous Course;
And let me still, before I breathe my last
This wretched Day, give one more Sigh to Love.
The*

** Impitoyable soif de gloire,
Dont l'aveugle & noble transport
Me fait precipiter ma mort,
Pour faire vivre ma memoire:
Arrete pour quelques momens
Les impetueux Sentimens
De cette inexorable envie;
Et souffre qu'en ce triste jour
Ayaar que de donner ma vie
Je donne un soupir à l'amour. RACINE.*

The Hero dar'd not die of Grief without a Quibble or Turn of Wit at expiring.

Hence too comes this swelling florid Despair :

** A fatal and an unexpected Blow
Has struck me to the Bottom of the Heart :
Wretched Avenger of a too just Quarrel !
And wretched Object of unjust Revenge.*

Never did real Grief speak in such a pompous affected Strain.

I think it wou'd be proper to rid Tragedy of that senseless Fustian, which has not the least Air of Probability. For example the following Lines have something in them very extravagant :

*† Impatient Wishes of a brave Revenge,
Who owe your Being to a Father's Death ;
Impetuous Children of my just Resentment
Blindly embrac'd by my misguided Grief.*

Ye

** Percé jusques au fonds du cœur
D'une atteinte imprévue, aussi-bien que mortelle ;
Miserable vangeur d'une juste querelle !
Et malheureux objet d'une injuste rigueur.*

*† Impatiens desirs d'une illustre vengeance,
A qui la mort d'une Pere a donné la naissance ;
Enfans impétueux de mon ressentiment,
Que ma douleur séduite embrasse aveuglément ;
Vous regnez sur mon Ame avec trop d'empire,
Pour les moins souffrez un moment que je respire,
Et que je considere en l'état ou je suis
Et ce que je hasarde, & ce que je poursuis.*

CORNEILLE.

To rule my Soul with a too absolute Sway,
Let me at least enjoy one Moment's Ease
In this my anxious State, that I may weigh
Both what I hazard, and what I pursue.

M. BOILEAU observ'd in these Verses a *Genealogy* of *impatient Wishes* of a *brave Revenge*; which were the *impetuous Children* of a just *Resentment*; and were *embrac'd* by a *misguided Grief*. The chief Persons in a Tragedy who speak with Passion, ought to express it in a noble lively Manner: But the Passions always speak naturally, and without such affected Turns. People in Affliction wou'd not desire to be condol'd by their Friends, in such pompous affected Language.

M. RACINE was not free from this Defect which Custom had made almost necessary. Nothing can be less natural than the Account of *Hippolitus*' Death at the End of the Tragedy of *Phædra*; which otherwise has great Beautys in it. *Theramenes* who comes to acquaint *Theseus* of his Son's fatal Death, shou'd only have told it in two Words; and hardly have had Strength to pronounce them distinctly. He shou'd have said, "*Hippolitus* is dead --- A Monster, which the angry Gods sent from the Bottom of the Sea, devour'd him --- I saw it." Cou'd a Man so concern'd, frighten'd,
T breathless,

breathless, amuse himself in making a pompous florid Description of the Sea-Monster?

* *His melancholy Look, and drooping Head
Seem'd to express his sad, dejected Thoughts :*

*It mov'd the Earth, infected all the Air ;
The Wave that brought it started back with
(Dread.*

SOPHOCLES was far from this misplaced Elegance, that has not the least shew of Probability in it. He makes *Oedipus* utter broken Words that express nothing but Sorrow : *ιὲ, ιὲ ; αἶ, αἶ ; φῦ, φῦ. Φ ! Ο ! Αἰ ! Αἰ ! Αἰ ! Αἰ !* This cannot be call'd speaking, but rather groaning, or crying. † “ *Alas alas* (says he)

* L'œil morne maintenant, & la tête baissée
Sembloient se conformer à sa triste pensée

La terre s'en émeut, l'air en est infecté ;
Le flot qui l'apporta, recule épouvanté.

RACINE.

† *Ιὲ, ιὲ τὰ πόσι' αὖ ἐξίκοι σφῶν.
Ω φῶς, πελενταῖον σε περισέλαψαμι νῦν.*

Αἶ αἶ αἶ αἶ.

*φῦ, φῦ, δύσσω· ἐγώ· ποῖ γὰς
φίεσμαι τλάμων ; πᾶ μοι φθοῖ γὰ
δ δαίμον, ἰν' ἐξέλει ;*

οἱ μοι

*οἱ μοι μάλ' αὖθις· ὃς εἰσέδυμ' ἄμα
κατέρει τε φῖ δ' οἰσρημα, καὶ μετὰ μετὰ κενόν —*

τί δὴ ποτ' ἐμοὶ βλεπὼν ἦ

σεμνὸν ἢ σπένθησον

ἔγ' ἔς σε κούρω, ἔδωκα· φίλοι ;

απαγῆ' ὃ φίλοι, τ' ὀλεσθῆσαι μέγα,

† *χι.*

" he) the Truth now appears too plainly.
 " O Light this is the last Time I shall
 " behold thee --- Alas! Alas! wretched
 " Man! where am I? Whence comes it
 " that my Voice so suddenly fails me?
 " O Fortune whither art thou fled? ---
 " Unhappy, wretched Man that I am!
 " I feel a raging Anguish whilst I think
 " of my Misfortunes --- O Friends, what
 " can I now see or love, or entertain, or
 " hear with Comfort? O Friends imme-
 " diately forsake a Wretch, an execrable
 " Wretch, abhorr'd of Gods and Men—
 " Curs't be the Man that unloos'd my
 " Fetters, and sav'd my Life, in the De-
 " sert where I was expos'd. He did me
 " no real Kindness. I might then have
 " dy'd with less Sorrow both to myself,
 " and to my Friends --- I shou'd neither
 " have become my Father's Murderer;
 " nor my Mother's Husband. Now I am
 " reduc'd to the greatest Misery. I have
 T 2 " polluted

ὦ χεῖρ ἀποπαιῶν, ἐπὶ δὲ γὰρ ἔχῃ
 δούλῳ ἐχθροῦ πατρὸς βροτῶν ---
 Ὀλοῦθ' ὅστις ἐν τῇ ἀγέλας πόλιν
 ἀπαυδίας μὲν ἀπὸ τοῦ φόβου
 ἔρρητο κἀνέστην· ἐδὲ νῦν χεῖρ
 ἀφείλεται· τίς γὰρ εἴδωκεν
 ἐν ἐμῇ εἰλογίᾳ ἐδ' ἐμοὶ πόνον δ' ἄλγος.

Οὐκ οἶμαι πατρὸς γὰρ εἶναι φοβῶν
 ἔλδον, ἐδὲ τυμφῶν
 βροτῶν ἐκλείδω δὲν ἔγωγε ἀπο-
 τῶν ὃ ἀβύσσῳ μὲν οἶμ', ἀποπαιῶν ὃ παῖς
 ὁμοφύλης δ' ἀφ' οὗ αὐτῶ γ' ἔγωγε πάλιν.

SOPHOC. Oedip.

A L E T T E R

“ polluted my own Parents! I have had
 “ Children by her that brought me into
 “ the World!”

Thus it is that Nature speaks, when
 oppress’d with Grief: nothing can be more
 remote from the sparkling Expressions of
 a Wit. SOPHOCLES likewise makes
Hercules, and *Philoctetes* express their
 Sorrow in the same lively artless Man-
 ner.

M. RACINE, who had carefully stu-
 dy’d the great Models of Antiquity, had
 form’d the Plan of a *French* Tragedy of
Oedipus according to the Manner of SO-
 PHOCLES, and the true *Greek* Simpli-
 city, without mixing any impertinent In-
 trigue of Love in it. Such a Piece might
 have been very curious, lively, vehement,
 and affecting. It wou’d not indeed be
 applauded; but it wou’d move an Au-
 dience, and make them weep: it wou’d
 keep them continually attentive: it wou’d
 inspire them with the Love of Virtue,
 and a Detestation of Vice: it wou’d serve
 to promote the Observance of the best
 Laws. Persons of the strictest Piety cou’d
 not be offended at it. Nothing need be
 retrench’t from it but those false Orna-
 ments that are contrary to all Rules.

Our rigorous Rules of Versification of-
 ten oblige the best Tragick Poets to fill
 their Verses with useless Epithets, for the
 sake

take of Rhyme: Nay to one good Line,
they sometimes add another silly one that
spoil's it. For instance; I'm charm'd when
I read these Words in CORNEILLE's
Horatius.

~~he might say~~
but I cannot bear the next Line that is
brought only for the Rhyme;

Or gain, through brave Despair, the Victory.

The excessive Circumlocutions in our
Verses have nothing in them that is na-
tural. They do not represent Men talk-
ing together in a serious, noble, vehement
Manner. The Spectator loses the greatest
Pleasure of the Entertainment; when it
has not this Air of Probability. I con-
fess the Antients allow'd of a lofty Style
in Tragedy;

An Tragica deservit, et impellatur in arte. HOR. Ep.

T 3

But

Now according to this natural Growth of Arts, pecu-
liar to GREECE; it would necessarily happen, that as
the Beginning when the Force of Language came to be first
prov'd; when the admiring World made their first Judg-
ment, and essay'd their Taste in the Elegancy of this sort;
the lofty, the Sublime, the Astonishing and Amazing
would be the most in fashion, and prefer'd. Metaphorical
Speech, Multiplicity of Figures, and high-sounding Words
would naturally prevail. But the Taste of GREECE
was now polishing. A better Judgement was soon form'd,
when a DEMOSTHENES was heard; and had found
Success. The People themselves came now to refine their

Comedy

But still it ought to be a true Imitation of Nature. It may be allow'd to paint in a noble, beautiful Manner: but on all Occasions Men ought to speak in an easy natural Way. A Hero must appear most ridiculous, if in the greatest Actions of his Life, he does not speak not only with a noble Force, but such an easy Simplicity as is directly opposite to *Bombast*:

HOR. de
Ar. Poet.
S. 97.

Projecit impullas & sesquipedalia verba

*Tis enough that the Poet makes AGAMEMNON talk haughtily; ACHILLES, in Anger; ULYSSES, with Wisdom; and MEDEA, in Fury. But the pompous extravagant way of ranting spoils every thing. The greater those Characters are, and the stronger those Passions which the Poet represents, the more necessary it is, to draw them with a * noble and vehement Simplicity.

Methinks

Comedy and familiar Manner, after Tragedy and the higher Style had been brought to its Perfection under the last Hand of an EURIPIDES. And now in all the principal Works of Ingenuity and Art, SIMPLICITY and NATURE began chiefly to be sought: And this was the TASTE which lasted through so many Ages, till the Ruin of all Things under an Universal Monarchy.

CHARACT. Vol. III. p. 140, 141.

* In Poetry and study'd Prose, the astonishing Part, or what commonly passes for sublime, is form'd by the Variety of Figures, the Multiplicity of Metaphors, and by quitting as much as possible the natural and easy way of Expression.

Methinks our Poets have made the *Romans* talk in a too lofty Strain. For, tho' they thought nobly; they talkt with Moderation. They were indeed a *Kingly People*;

—— *populum latè Regem*

VIRG.
Æn. L. j.

but still they were as mild in their Inter-
course and Expressions, as they were vi-
gorous in conquering those Nations that
were jealous of their Power:

Parcere subjectis, & debellare superbos.

Æn. L. vi.
v. 853.

HORACE has given the same Charac-
ter of them in other Words:

*Imperet bellante prior, jacentem
Lenis in hostem.*

Carm.
Secul.
v. 51, 2.

The Stateliness with which AUGUS-
TUS is made to speak in the Tragedy of
Cinna, is scarce consistent with that mo-
dest Simplicity which SÆTON ascribes

T 4 to

Expression, for that which is most unlike to Humanity, or
ordinary Use. This the Prince of Critics assures us to have
been the Manner of the earliest Poets before the Age of HO-
MER; or till such time as this Father-Poet came into Ra-
pute, who depos'd that spurious Race, and gave rise to a
legitimate and genuine Kind. He retain'd only what was
decent of the figurative or metaphorick Style, introduc'd the
NATURAL, and SIMPLE; and turn'd his Thoughts
soward the real Beauty of Composition the UNITY of
Design, the Truth of Characters, and the just IMITA-
TION of NATURE in each Particular.

to him, in all the Particulars of his Conduct. He still preserv'd in *Rome* so great an Appearance of the antient Liberty of the Republick, that he wou'd not suffer the People to call him, LORD. * * Both
 " by his Aspect, and his Gesture, (says
 " *Sueton*) he discourag'd the unmanly
 " Flatterys that were address'd to him;
 " and the next Day he suppress't them
 " by a most severe Edict. Nor wou'd
 " he ever afterwards suffer himself to be
 " call'd *Lord*, not even by his Children,
 " and his other Relations, either in jest,
 " or in earnest - - - During his Consul-
 " ship he generally *walkt* abroad; and
 " at

* Manu, vultuque indefecta delationes repressit, & in sequenti die gravissimo corripuit edicto; DOMINUSQUE se posthac appellari ne & liberis, aut nepotibus, vel seris, vel joco passus est — In consiliis pedibus seors, extra consilium sepe adperta sella per publicum incescit, Praefectis salutationibus admitebat & plebem — Quoties magistratum Comitibus interesset, tribus cum candidatis suis creuitas, supplicabatque more solemni. Ferebat & ipse suffragium in tribu, ut unus e populo — Filiam & neptes ita instituit, ut etiam la-nifico assuefaceret — Habitavit in adibus modicis Hortensius neque latitaret, neque cultu conspicuis, ut in quibus ponticus betras essent; — & sine marmore ullo, aut insigni pavimento conspicuus: ac per annos amplius XL. eodem cubiculo hieme & aestate mansit — Instrumens ejus & suppellectilis parsimonia apparet etiam nunc resideret lectis, atque mensis, quorum plenasque vix positae elegantiae sunt. — Cornam tribus saeculis, aut supra abundantiorem. Censu querebas, ut non nimio sumptu, ita summa comitate. — Vestis non tenerè alia quam domestica usus est, & modice — confecta — Cibi minimi erat atque vulgaris serè —

SUET. Vita AUG.

“ at other times he was often carry’d in
 “ a close Chair. He allow’d the com-
 “ mon People as well as others to con-
 “ verse with him ---- When he assist’d
 “ at the Election of Magistrates, he went
 “ round the Tribes with his Candidates;
 “ and solicited for them in the usual
 “ Form : And he himself voted in his
 “ Tribe, as one of the People ---- He
 “ so educated his Daughter and Grand-
 “ daughters, that they were accusom’d
 “ even to spinning of Wool --- He dwelt
 “ in the ordinary *Hortensian* Buildings,
 “ which are not conspicuous either for
 “ Spaciousness, or Ornament : the Por-
 “ tico’s being but short --- and not ad-
 “ orn’d with Marble or costly Pave-
 “ ment. He lodg’d in the same Chamber
 “ both in Summer and Winter, for up-
 “ wards of forty Years ---- The Plain-
 “ ness of his Furniture appears from some
 “ of his Beds and Tables, still remain-
 “ ing ; most of which are scarce com-
 “ monly handsome --- He sup’t on three
 “ Dishes, or (on extraordinary Occasions)
 “ upon six at most : and then his Enter-
 “ tainments were not sumptuous, but al-
 “ ways frank ---- He seldom wore any
 “ other Cloaths than were manufactur’d
 “ by his Wife --- His Diet was sparing;
 “ and generally plain ----

Pomp

Pomp and Bombast are more suitable to the Pride of a *Persian* Monarch than to the *Civility* that was peculiar to the *Romans*. Notwithstanding the Severity of *TIBERIUS*, and the servile Flattery into which they fell in his Days, and under his Successors; *PLINY* tells us that *TRAJAN* liv'd still like a good sociable Citizen, with an amiable Familiarity. This Emperor's Answers are short, exact, and void of all Pomp. The *Basso rilievo* of his antient Pillar at *Rome* represents him always in the most modest Posture; even when he is at the Head of his Legions. Every thing we read in *LIVY*, *PLUTARCH*, *TULLY*, or *SUETON*, represent the *Romans* as a People that were haughty in their Sentiments; but very plain, natural and modest in their Language. They did not in the least resemble the stiff blustering Heroes in our Romances. A great Man does not declaim like an Actor. In Conversation he speaks in strong and proper Terms: he says nothing that is mean; nor any thing that is pompous and affected:

HOR. de Ne quicumque Deus, quicumque adhibebitur Heros,
Ar. Poet. Regali conspectus in auro nuper & ostro,
J. 227 --- Migret in obscuras humili sermone tabernas;
Aut, dum vitat humum, nubes & inanitia capiet.

The

The Nobleness of the Tragick Style shou'd not hinder even Heroes from speaking with Simplicity, according to the Nature of the Things they talk of.

Est tragicus plerumque dolet sermone pedestri.

§. VII. COMEDY is inferiour to Tragedy; and describes the Manners of Men in a private Condition: therefore it requires a more familiar Strain. But some Men show a haughty Temper in the lowest Circumstances, as well as in the highest.

Iratusque Chremes tumido delitigat ore.

HOR. de
Ar. Poet.

I confess that I think the Strokes of Pleasantry in ARISTOPHANES are very low; and resemble the modern *Farce*, which is purposely design'd to amuse and gratify the Mob. What can be more ridiculous than his Description of a *Persian* King travelling with Forty thousand Men, to a golden Mountain, merely to satisfy the Infirmitys of Nature?

There's a great Respect due to Antiquity; But the Antients themselves allow us to judge freely of their Works. HORACE teaches me how to judge of PLAUTUS:

At nostri proavi Plautinos & numeros, &

Laudare sales; nimium patienter utrumque,

Ibid.

Æ. 270---

Ne

*Ne dicam flukē, mirati : si modo ego, & vos :
Scimus inurbanum lepido seponere dicto.*

Cou'd it be the low Humour of P L A U -
TUS that CÆSAR meant by the *vis
comica* that he wish't T E R E N C E to
have had? M E N A N D E R had given
this latter Poet a just and delicate Taste.
S C I P I O and L Æ L I U S, T E R E N C E's
Friends, nicely distinguish't in his Fa-
vour, between that Humour which H O -
R A C E calls *Lepidum* : and what is *In-
urbanum*. That Comic Poet has an
inimitable Simplicity that charms and
moves us by the bare recital of a very
common Incident.

T E R.
Andr.
Act. j.
Sc. 1.

*Sic cogitabam ; hic parva consuetudinis
Causa, mortem hujus tam fort. familiariter :
Quid si amasset ? Quid mihi hic faciet patri ? —
Effertur. Imus, &c.*

Nothing can be more exactly manag'd ;
so as not to overdo any Character. What
follows is tender :

Ibid.

————— *at at, Hoc illud est,
Hinc illa lachryma ; hæc illa est misericordia.*

Here is another Passage in which Pas-
sion alone speaks :

Ibid.
Sc. v.

*Mentor effrem ? O Myrie, Myrie, enim tuum mihi
Scripta illa dicta sunt in animo, Chrysidia*

De

De Glycerio. Jam ferme moriens me vocat;
 Accessi: vos semota: nos soli: incipit:
 Mi Pamphile, hujus formam atque aetatem vides;
 Quod ego te per hanc dextram oro, O ingenium
 (tuum,
 Per tuum fidem, perque hujus solitudinem
 Te obsecro —————
 Te isti virum do, amicum, tutorem, patrem:
 Hanc mi in manum dat: mors continuo ipsam
 (occupat.
 Accepi, acceptam servabo —————

Whatever Wit cou'd add to these simple moving Expressions cou'd only weaken them. But here are some others that rise into real Transport.

Neque Virgo est asquam, neque ego, qui illam e T E R.
 conspectu amisi meo. E u n.
 Ubi quæram? ubi investigem? quem perconter? A G. ij.
 quam insistam viam? S c. 3.
 Incertus sum: una hac spes est: ubi, ubi est diu
 celari non potest.

Passion speaks here again in the same lively Manner:

————— ego-ne quid velim? I b i d. A G. j.
 Cum milite isto præsens, absens ut sis ——— S c. 2.

Can one wish for more simple or more lively Scenes?

It

It must be own'd that **MOLIERE** is a great Comic Poet. I'll even venture to say that he has enter'd farther into some particular Characters than **TERENCE**; and has handled a greater Variety of Subjects. With very masterly Touches he has drawn and expos'd almost every thing that is disorderly, and ridiculous. **TERENCE** only describes covetous and suspicious Fathers; lavish profligate Youths; impudent greedy Curtisans; mean, fawning Parasites; and cheating wicked Slaves. No doubt these Characters deserv'd to be handled agreeably to the Manners of the *Greeks and Romans*. Besides, we have but six Plays of this great Author. But **MOLIERE** has open'd an unbeaten Tract. I own again, that he's a fine Writer. But may I not speak of his Faults with Freedom? He oftentimes expresses a good Thought, very ill. He uses strain'd and unnatural Expressions. **TERENCE** with the most elegant Simplicity, says in four Words, what our Poet expresses in a Variety of Metaphors that are little better than Fustian. I like his Prose much better than his Poetry. For instance, the **MISER** has fewer Faults than his Plays that are in Verse. 'Tis true the *French* Versification cramp't his Thoughts. We find likewise that he has succeeded better in the Poetry of his *Amphitryon*,

Amphitryon, where he took the liberty to make irregular Verses, than in his other Plays. But in general he does not seem to me, even in his Prose, to speak with Simplicity enough to express all the Passions. Besides, he has strain'd some Characters. By this Freedom he design'd to please the Pit; to hit the Taste of the meanest Spectators; and to render the Ridicule of such Characters the more sensible. But tho' a Poet ought to describe the highest Degree of every Passion, by its most distinguishing Marks, the better to shew its Deformity and Extravagance; yet there's no Occasion to constrain Nature, and to go beyond all Probability. Thus, notwithstanding the Example of PLAUTUS, who says, *cedo tertiam*; I assert against MOLIERE, that a Miser in his right Wits will never desire to look into the *third Hand* of a Man he suspects of having robb'd him.

Another Fault of MOLIERE (which some witty People forgive, tho' I cannot pardon it,) is that he has given Vice an agreeable Turn; and a shocking ridiculous Austerity to Virtue. I know his Admirers will pretend that he has done Justice and Honour to true Probity; and only expos'd morose Virtue and a detestable Hypocrisy. But without entering into a long Dispute on this Point, I maintain

tain that PLATO and the other ancient Legislators wou'd never have suffer'd such jesting upon virtuous Characters, in their Republicks.

In fine, I cannot help thinking with M. BOILEAU, that MOLIERE who describes the Manners of his Country with so much Beauty and Force, falls too low when he imitates the low Humour of the *Italian* Comedys.

* *In Scapin's Sack I lose the Misanthrope.*

§. VIII. IT were to be wish't, methinks, for the Honour of the ACADEMY, that they wou'd procure us a Treatise on HISTORY. There are but few Historians free from gross Faults, And yet History is of great † Importance, It points out great Examples to us; it makes the Vices of bad Men serve for Instruction to the good: it disentangles the Origin of Nations; and shews by what means People pass't from one Form of Government, to another.

A good

* Dans ce Sac ridicule, ou Scapin s'enveloppe,
Je ne reconnois plus l'Auteur du *Misanthrope*,
BOIL. *Art Poétique*, Chant iij.

† Historia verò testis temporum, Lux veritatis, vita memoriz, magistra vitæ, auctor veritatis —

CIC. *de Orat.* lib. ij. §. 9.

A good Historian is not^{*} partial to any Age, or Nation. Tho' he love's his Country, he never flatters it. A *French* Historian shou'd shew himself neutral between *England*, and *France*. He ought to praise *LALBOT*, as freely as *GUESCLIN*; and do as much Justice to the *Prince of WALES*'s warlike Genius, as to the Wisdom of *CHARLES* the Vth. He equally avoids Panegyrick, and Satyr; and deserves Credit no farther than he confines himself to relate both what is good, and what is bad; without Flattery, or Malice. He omit's no Incident that serves to describe the chief Persons he speaks of; and to discover the true Causes, of Events. But he avoids all those curious Disquisitions that tend only to display the Author's Knowledge. He shews his critical Skill only in relating those Facts as doubtful, which really are so; and in leaving them to the Reader's Judgment, after giving him the best Information he cou'd. He who has rather a Talent for Learning, and Criticism, than a Genius for History, will not bate his Reader the least Date, or any Incident however dry and impertinent; not even the most use-

U

less

* Nam quis nescit, primam esse historię legem, ne quid falsi dicere audeat? deinde, ne quid veri non audeat? nequa suspicio gratiæ sit in scribendo? nequa similitudinis?

CIC. de Orat. lib. ij. §. 15.

less Circumstance. He follows his own Humour, without regarding the publick Taste. He wou'd have every-body as fond as he is of those Trifles that employ his insatiable Curiosity. On the contrary, a cautious discreet Historian drops all insignificant Facts that give the Reader no Light into any important Point. By leaving out these useless Incidents, you take nothing from the History: for, they only interrupt and lengthen it; and make it a Collection of historical Scraps, without any Thread of lively Narration. Such a scrupulous Exactness shou'd be left to Compilers. The main Point is to give the Reader an easy View of important Things; to shew him their Connection; and to lead him on speedily to the unraveling of the whole. Herein History ought somewhat to resemble an Epic Poem:

HOR. de
Ar. Poet.
l. 148...

*Semper ad eumque festinas; & in medias res
Non secus ac notas, audiorem rapis: & quo
Desperat trachæa noscere posse, relinquit.*

There are many general Facts that only inform us of barren Dates, and of Names which are not worth remembering. I am not acquainted with a Man's Character; merely by knowing his Name. I wou'd rather read such an Historian as FROISSARD who is not very exact and judicious, and mistake's Names, but gives

gives a plain natural Account of Things; than those Historians who tell me that CHARLEMAGNE held his Parliament at *Ingelheim*; that then he went to fight the *Saxons*; and return'd to *Aix-la-Chapelle*. This teaches me nothing that is useful. Facts related without Circumstances, are like a Body stript of its Flesh: they make only the *Skeleton* of a History.

The chief Perfection of a History consists in the Order, and Disposal of its Parts. To attain to this beautiful Order the Historian must have one clear and comprehensive View of his whole Subject. He shou'd try to place it in various Lights, till he find out its truest Point of View. He must shew its Unity; and draw, as it were from one Source, all the chief Events that depend upon it. By this Method he instructs his Readers in the most useful Things; and gives them the Pleasure of fore-seeing the Sequel of Events. He engages their Attention: He set's before their Eyes a Scheme of the most important Affairs, in every Period of Time: he points out to them what is most likely to result from it: he makes them argue, without arguing himself: he spares them many Repetitions: he never lets them grow weary. The Connection he gives to various Facts makes the whole Narra-

tion be easily remember'd. I must here again apply to History, a Passage of HORACE which relates to an Epic Poem :

De Ar. Poet. l. 42. **ORDINIS** *hæc virtus erit, & Venus, aut ego*
(fallor ;

Ut jam nunc dicat, jam nunc debentia dici
Pleraque differtur, & præsens in tempus omittat :

A dry heavy Annalift knows no other Order but that of Chronology. He repeats a Fact every time he has Occasion to mention any thing that depends on it. He dares neither set forward, nor postpone, any particular Narration. But an Historian that has a true Genius, out of twenty Places, chuses that in which a Fact may be most commodiously set, so as to give a Light to all the rest. Oftentimes a Fact mention'd long before the Order of Time it happen'd in, clear's up all the Train of Events that gav'd the Way to it. Sometimes another Incident will appear in its full Light, by being postpon'd : for then it is introduc'd more appositely, as the Occasion of other Events. C I C E R O compares this just Order to the Care that a Person of a good Taste takes to * place fine Pictures in an advantageous Light. Thus, a judicious Reader has the Pleasure of continually fore-

* Videtur tamquam tabulas bene pictas collocare in bono lumine.

Cic. de claris Orat. l. 75.

fore-seeing somewhat of the Sequel, without Confusion; he observes always one Event rising out of another; and longs to see the winding-up of the whole; which is artfully conceal'd from him, to hasten him on to it with the greater Impatience. When he has perus'd the whole History, he looks back like a curious Traveller, who having got to the Top of a Mountain, observes all around him, and takes a Delight in viewing from this Situation, the Way he came; and all the pleasant Places through which he pass'd.

A well-chosen Circumstance, a Saying well related; or a Particularity of Behaviour that points out a Man's Genius or Humour, is a delicate masterly Stroke in History: for it paints the Person to the life, and set's him before your Eyes. PLUTARCH and SÆTON have done this to perfection. We observe the same with Pleasure in Cardinal D'OSSAT, When you read his History, you fancy that you see CLEMENT the VIIIth speaking to him sometimes with Openness of Heart: and sometimes with great Reserve.

An Historian ought to retrench many superfluous Epithets, and other such Ornaments of Discourse. This will make his History more concise, more lively, more simple, and more agreeable. In his

U. 2. Narra-

Narration he ought to interweave the most solid Notions of Virtue, without moralizing. He shou'd avoid sententious Remarks with the utmost Care. His History will be sufficiently adorn'd, if he relate Things in a just Order, and a clear, proper, concise, noble Stile. * C I C E R O says, "*There is nothing more agreeable in History than an easy noble Conciseness.*" Indeed 'tis a Disadvantage to History to be embellish'd. Nothing cou'd be more worthy of TULLY than this Remark upon CÆSAR'S *Commentarys*. † "We have an excellent Account of his Transactions in some *Commentarys* he wrote; which are naked, correct, and beautiful; being stript of all the Ornaments of Stile. But while he seem'd only to furnish others with *Materials* for writing a History, perhaps he gratify'd some injudicious Persons, who might endeavour to embellish them: but he discourag'd all wise Men from writing on the same Subject." A Wit despises

* Nihil est in Historia, pura & illustri brevitate dulcius. *Declari Orat.* §. 75.

† *Commentarys* quosdam scripsit rerum suarum, valde quidem probandos. Nudi enim sunt, recti, & venusti, omni ornatu orationis tanquam veste detracta. Sed cum voluisse habere *perita* esse *summatim*, qui velent scribere Historiam, *Ineptis* gratum fortasse fecit, qui volum illa calamitatis inirere; sanos quidem homines a scribendo deterruit. *Idem.*

despises a naked History, as imperfect: he wou'd have it *claus'd* trim'd up and adorn'd with Embroidery. The Want of these Ornaments is what weak People reckon a Fault. But a judicious Person, who has a delicate Taste, despair's of being able to add any real Beauty to this noble, majestick Simplicity.

The most necessary, and most uncommon Accomplishment in an Historian is to know exactly the Form of Government, in every Age, and the successive Manners of the Nation whose History he writes. A Painter that knows not what the *Italians* call, *il costume*, can draw nothing exactly. The Painters of the School of *Lombardy* have fail'd in this Particular; tho' in other Respects they have represented Nature to the Life. They have drawn the *Jewish* High-priest, like a Pope; and the antient *Greeks*, like the People of *Lombardy*. Nothing cou'd be more false, or more shocking than to paint the *French* in HENRY the Second's Time, with Periwigs and Cravats; or to draw those of the present Age with Beards and Ruffs. The Manners of each Nation are very different from other Peoples. And the same Nation often change's its own Customs. During the Infancy of CYRUS the *Persian* Manners were as simple, as those of the *Indians* were ill-

minate and luxurious. But afterwards the *Persians* fell into the same Softness and Variety. . . An Historian wou'd shew himself grossly ignorant if he represented the Table of CURIUS or FABRICIUS, like that of APICIUS, or LUCULLUS. We shou'd laugh at an Historian that shou'd speak of the Magnificence of NUMA's Court; or of the *Lacedemonian* Kings. He ought to describe the powerful and happy Poverty of the ancient *Romans*.

VIRG.

ÆN. L. VI.

l. 243.

parvoque potentem.

He ought not to forget how simple and plain the *Greeks* were in ALEXANDER'S Time; in comparison of the *As-*

* *Quint.*

Curt.

stricks as appears from * *GABRIEL* and S' Speech to DARIUS. The very plain House in which AUGUSTUS liv'd sixty Years, must not be represented like the golden Palace that NERO built soon

after.

Roma domus flet: Veios migrate Quirites,

Si non & Veios occupat ista domus.

Our own Nation must not be describ'd

as if it had been always the same; for it

has chang'd continually. An Historian

that shou'd draw CLOVIS amidst a po-

lite, genteel, magnificent Court, wou'd

be little the better for relating particular

Facts

Facts aright; seeing he wou'd be mistaken in the chief Point concerning the Manners of the whole Nation. The *Franks* were then only a wild wandering Band, almost without Laws, and Order; who liv'd only by Inroads, and Rapine. The *Gauls* whom the *Romans* civiliz'd, must not be confounded with the *Franks*. Some Rays of dawning Politeness shou'd appear in the Days of CHARLEMAGNE, and immediately vanish again. The sudden Fall of his Family plung'd *Europe* into a frightful State of Ignorance. S. LOUIS was a Prodigy of Virtue and Prudence in such a degenerate Age. We are scarce got out of that tedious Night, the Revival of Literature and Arts began in *Italy*: and they came into *France* very late. An Affectation of Wit, and false Delicacy hinder'd their Progress.

The Changes that happen in the Form of a Nation's Government ought to be carefully observ'd by an Historian. For instance, in *France* we had at first *Salique* Lands distinguish't from other Estates, and allotted to the military Part of the Nation. He ought never to confound the *Beneficiary* Earldoms of CHARLEMAGNE's Time, which were only personal Offices, with the *Hereditary* Earldoms, which, under his Successors, became Settlements in Familys. He shou'd distinguish

distinguish the Parliaments founded by the second Royal Line; (which were Assemblies of the Nation) from the several Parliaments that the Kings of the third Line establish'd in the distinct Provinces of the Kingdom, for determining private Law-Suits. He ought to know the Origin of Fiefs; the Service of Feudatarys; the Infranchisement of Bond-men; the Increase of Corporations; the Erection of the * *Third-State*; the Introduction of Clerks Practitioners to be Counsellors to the Nobles, who were little acquainted with the Laws; and the Establishment of Troops in the King's Pay, to prevent the Incurfions of the *English*, who had settled themselves in the Heart of the Kingdom. The Manners and State of the whole Nation have chang'd in every Age. Without going further back the Alteration of our Manners since HENRY the IVth is incredible. 'Tis far more important to observe these Changes of a whole Nation, than barely to relate particular Facts.

If a judicious Person set himself to lay down Rules for writing History, he might join Examples to Precepts. He might give his Judgment of the Historians of all Ages; and might observe that a compleat Historian is perhaps more uncommon than a great Poet.

HERO-

* Du Tiers-Etat.

HERODOTUS, who is call'd the Father of History, relates Things exactly well. There is a Beauty in the very Variety of his Subjects. But his Work is rather a Collection of the various Accounts of the different Countrys, than a History that has Unity of Parts, and a true Order.

XENOPHON only wrote a Journal of his Retreat with his ten thousand *Grecians* from *Papalagonia*. Every thing in it is distinct, and exact; but uniform. His *Cyropædia* is rather a Philosophical Romance, (as TULLY believ'd,) than a true History.

POLYBIUS is well-skill'd in Politicks, and the Art of War: but he reason's too much; tho' he reason's justly. He exceeds the Bounds of a mere Historian. His Work is a kind of political Anatomy. He unfolds every Event, as contain'd in its Cause: and shews as it were by mechanical Laws, that such a People must necessarily overcome another People: and that such a Peace made between *Rome*, and *Carthage*, cou'd not possibly last.

THUCYDIDES and TITUS LIVIUS have many fine Harangues: but they seem to have been compos'd by themselves; and not to be real Speeches. One can scarce believe that they copy'd them from the Records of that Time. LIVY did
not

not understand the military Affairs of his Age so well as **POLYBIUS**.

SALLUST wrote with a peculiar Beauty and Nobleness: but he enlarges too much in describing the Manners and Characters of Persons in two very short Historys.

TACITUS shews abundance of Skill, and a thorough Knowledge of the most corrupted Hearts. But he too much affects a mysterious Conciseness. He's too full of poetical Turns in his Descriptions. He's too penetrating: he is too refin'd in his Conjectures. He ascribes that to the subtlest Policy, which really arose from Mistake, Caprice, or unaccountable Humour. The greatest Events often flow from the meanest Causes. It was Weakness, Custom, false Shame, Disgust, or the Advice of a Freed-Man, that determin'd an Affair: whilst **TACITUS** endeavour'd to find out the most refin'd Policy in the Emperor's Councils. Most People are moderate and superficial in the pursuit of Evil, as well as of Good. **Tiberius**, one of the vilest Men that ever liv'd, was more influenc'd by his Fears, than by any settled Scheme of acting.

We read **D'AVALLA** with Pleasure; but he speaks as if he had been admitted into the most secret Councils. One Man cou'd never have been entrusted by all the

the contending Partys. Besides every Person must have some Secret that he wou'd not communicate to the Historian. One can know but a Part of the Truth. And he who pretends to inform me of what I see he cou'd not know, inclines me to suspect even those Facts he might know.

Such a Criticism upon antient and modern Historians, wou'd be very useful, and very agreeable; without offending any living Author.

§. IX. AGAINST what I have propos'd, it will probably be objected that the ACADEMY will never adopt these several Treatises as its own; without first examining them. Now 'tis not likely that an Author who has bestow'd the utmost Pains on a Work, will submit it intirely to the Correction of a numerous Assembly; in which the Opinions of the several Members will perhaps be very different. Therefore 'tis not to be suppos'd that the *Academy* will adopt such a Work.

My Answer is short. I suppose that the *Academy* will not adopt it; but only employ particular Persons in such an Undertaking. Each of these might consult the Academy at their Assemblies. For example, the Author of a *Rhetorick* might propose to them his Doubts concerning

cerning Eloquence. The Members will give him their Thoughts on this Subject: And their Opinions may happen to be divided. But the Author might make what Use of them he shou'd judge proper, without constraining himself.

The Disputes that shou'd arise in these Assemblys upon such Questions might be recorded in a sort of Journal, that the Secretary shou'd compose without Partiality. This Journal wou'd contain short Dissertations that might help to improve Criticism, and a good Taste. Such Employment wou'd oblige the Gentlemen of the *Academy* to attend its Assemblys punctually. The Reputation and Advantage of it wou'd spread over all *Europe*.

§. X. T is true the *Academy* wou'd frequently happen to be divided upon these Questions. The Esteem that some have for the *Antients*; and others, for the *Moderns*, might hinder them from agreeing in their Judgments. But I apprehend no ill Effects from a Contest so calm, so polite, and so moderate as that wou'd prove. For in this Case, Everyone might freely follow his own Taste, and his own Notions. Such an Emulation might improve Learning. May I presume here to offer my Thoughts on the Subject?

1. I begin with wishing that the *Moderns* might surpass the *Antients*. I would rejoyce to see in our Age, and our Nation, more vehement Orators than DEMOSTHENES, and sublimer Poets than HOMER. The World, instead of losing, would certainly gain much by it. The *Antients* would not be less valuable than they have always been; and the *Moderns* would add a new Ornament to human Nature. The *Antients* must still retain the Glory of having begun, and shewn the way to others; and of furnishing them with the Means to excel themselves.

2. It would be very foolish to judge of any Work by its Date.

——— *Et, nisi qua terris semota, suisque* HOR. EP.
Temporibus defuncta videt, fastidit, Et odit. L. II.
EP. I.

Si, quia Græcorum sunt antiquissima quæque J. 21...
Scripta, vel optima: ——— J. 22...

Scire velim chartis pretium quotus arroget annus. J. 35.

Qui redit ad fastos, Et virtutem infirmat annis: J. 43...
Miraturque nihil, nisi quod Libitina sacrovis.

Si Veteres ita miratur, laudatque Poetas, J. 64...
Ut nihil ameferat, nihil illis comparet; errat.

Quod si tam Græcis novitas inuisa fuisset J. 90...
Quam nobis; quid nunc esset vetus? aut quid
(haberet

Quid legeret, taceretque viritum publicus usus?

A LETTER

If VIRGIL had not dar'd to tread in HOMER's Steps; if HORACE had not hop'd to come near PINDAR; what excellent Works must we have lost? HOMER and PINDAR themselves did not attain to this high Perfection at one Step. No doubt they had the Advantage of other Poets who had smooth'd the Way for them; and whom they excell'd at length. Why may not our modern Poets have the same Hope? How much Glory did HORACE promise himself?

Carm.
Lib. III.
Od. xxv.
ſ. 7.
ſ. 17---

Dicam inſigne recens, adhuc

Indictum ore alio ———

Nil parvum, aut humili modo,

Nil mortale loquar ———

Ibid.
Od. xxx.
ſ. 1.
ſ. 6---

Exegi monumentum ære perennius.

Non omnis moriar; multaue pars mei

Vitabit Libitinam: uſque ego poſterâ

Creſcam laude recens: ———

ſ. 14---

————— ſume Superbiam

Quæſiam meritis, & mihi Delphicâ

Laure cinge volens, Melpomene, coram.

Why may we not likewise allow
MALHERBE to ſay

Liv. III.
Od. xi.
ſ. 141.

Apollon à portes ouvertes ———

3. I own the Emulation of the Mo-
derns wou'd be dangerous if it made them
deſpiſe

despise the Ancients and neglect to study them. The true way to excel them is to improve by every thing that is valuable in them; and endeavour (according to their Notions) to imitate beautiful Nature more closely than they did. I should readily say to those Authors of the present Age whom I esteem and honour most

————— *vos exemplaria Græcæ*

Nichilum versate manu, versate diurnum.

HOR. de
Ar. Poet.
l. 163.

If ever you should happen to excel the Ancients, 'tis to themselves you must owe the Glory of overcoming them.

4. A prudent modest Author ought to distrust himself; and the Praises he receives from his most valuable Friends. Self-love will naturally bias him a little; and Friendship will incline them to express too great an Admiration of his Talents. What must he do then, if some Friend being charm'd with his Writings, should say to him,

Nescio quid majus nascitur ——— ?

PROPER.
Lib. II.
Eleg. ult.

He should not for such a Compliment, be less tempted to imitate the Modesty of the great and wise VIRGIL; who, when he was dying, would have burnt his *ÆNEID*, which has been the Instruction and Delight of all Ages. No.

one that has a clear View of a great and perfect Work, as that Poet had, can flatter himself so far as to think he has attain'd to it. Nothing comes intirely up to his Idea; nor satisfy's his Delicacy. Whoéver therefore has a Notion of what is truly perfect, perceives at the same time that he has not equal'd it. And he who fancy's he has attain'd to it, has not such a distinct Idea of it as he imagines. He must have a scanty Genius, and a weak vain Mind, who is intirely pleas'd with himself and his Performances. The Author who is thus pleas'd with himself, is generally pleas'd alone.

HOR. de
Ar. Poet.
S. 444.

Quin sine rivali, teque, & tua solus amares.

Such an Author may have some uncommon Talents; but he must be Master of more Imagination, than Judgment, and sound Criticism. On the contrary a Poet that wou'd equal the Antients must shew a Judgment superiour to the most lively, and fruitful Imagination. An Author shou'd be Proof against all the Praises his Friends can give him: he shou'd often revise and correct what has been already applauded; and remember this Rule;

Ibid.
S. 388.

nonumque prematur in annum.

5. I'm extremely glad to see any Author that strives to out-do the Antients;
tho'

tho' he shou'd never be able even to equal them. The Publick ought to encourage him, and commend his Endeavours: they shou'd hope that he may still rise higher in his next Attempt; and they shou'd admire whatever he has already done that comes near the antient Models.

————— *feliciter audet.*

I wou'd have all the Sons of *Parnassus* praise him:

————— *proxima Phœbi*

Verfibus ille facit. ———

VIRG.

Ecl. vij.

℥. 22---

Pastores, hederâ crescentem ornate Poetam.

℥. 25.

An Author is the more to be esteem'd for shewing a Diffidence of himself, in consulting others about any Piece he is still willing to correct.

Imò hæc, quæ Varo necdum perfecta canebat.

Ecl. ix.

℥. 26.

I admire an Author who apply's to himself this beautiful Passage;

Nam neque adhuc Varo videor, nec dicere Cinnâ

Ibid.

Digna: sed argutos inter strepere anser elores.

℥. 35---

Then I wou'd have all Partys unite to praise him:

Utque viro Phœbi chorus assurrexerit omnis.

Ecl. vi.

℥. 66.

If such an Author be still dissatisfy'd with himself, while the Publick is highly pleas'd with him; his Taste and Genius are far above the very Work for which he's admir'd.

6. I am not afraid to say that the most excellent of the Antients have some Faults. Human Nature has never permitted ~~any one to arrive at intire Perfection.~~ If I were oblig'd to judge of the Antients according to my own Notions only, I shou'd be very cautious in censuring them. They have this great Advantage; that while we criticise their Works, we walk as it were in the Dark; ~~because of our not having a thorow Knowledge of their Manners, their Language, their Taste, and their Notions.~~ If we had been their Contemporaries, perhaps we shou'd have censur'd them more freely. But I speak of the Antients upon the Authority of the Antients themselves. HORACE that penetrating Critick, who was so much charm'd with HOMER, will vouch for me when I venture to affirm that this great Poet, in his long Work sometimes nodded a little.

De Ar.

Part.

§. 359...

— quandoque bonus dormitat Homerus.

Verum opere in longo fas est obrepere somnum.

Shall we then through a manifest Prepossession ascribe more to Antiquity, than the

the Antients require; and condemn HORACE by asserting, (against the plainest Evidence of Fact,) that there's the same Force and Beauty in every Part of HOMER'S Works.

7. If I may be allow'd to offer my Thoughts on this Point, with all due deference to better Judges; I must own that there are many Defects to be seen in the most excellent of the Antients. For instance, I cannot relish the *Chorus* in their Tragedys: they interrupt the true Action: they have not an exact Shew of Probability; because some Scenes ought not to have a Number of acting Spectators. The Discourses of the *Chorus* are often general and insipid. I'm apt to suspect that these Interludes were introduc'd before Tragedy was brought to any Perfection.

Farther, I find in the Antients many Strokes of Pleasantry that are not very delicate. CICERO, the great CICERO himself has several very poor Quibbles.

I cannot see HORACE'S Genius in this low Piece of Satyr,

Proscripti regis Rupili pus aliq̃ venenum. — Satyr.
L. I. S. vij.

We shou'd be apt to gape at reading it,
if we did not know its Author.

When I read this admirable Ode of
the same Poet,

Car. L. IV.
Od. iv.

Qualem ministrum fulminis alitem —

¶ 1.

I'm always sorry to find these Words in
it,

¶ 18---

————— quibus

Mos unde deductus per omne

Tempus Amazonid securi

Dexteras obarmet, querere distuli ;

Nec scire fas est omnia.

Take away this Passage ; and the Ode is
compleat and perfect. If it be said that
H O R A C E design'd to imitate P I N D A R
in this sort of *Parenthesis*, which is a-
greeable to the Transport of an *Ode* ;
I will not dispute that : but I am not so
fond of Imitation as to relish this flat and
superfluous Parenthesis. We allow of a
noble Disorder that flows from Transport,
and a conceal'd Art : but we cannot ap-
prove of an Excursion to make a curious
Remark on a frivolous Subject ; it flattens
the whole Ode.

Again, C I C E R O's Reproaches against
M A R K A N T O N Y seem to me unbe-
coming the Nobleness and Excellence of
his Orations. His famous Letter to
L U C C E I U S is full of the most gross and
ridiculous Vanity. We find almost as
much in the Epistles of P L I N Y the
younger.

younger. The Antients fall often into an Affectation in their Style that is somewhat like what we now call *Pedantry*. Perhaps for want of some Notions, that we have from Religion and natural Philosophy, they too much admir'd several Things that we value very little.

8. The wisest Antients perhaps hop'd (as the Moderns do now) that they shou'd surpass the Models that they had to copy after. For example; why might not VIRGIL have hop'd, by the || Descent || Lib. vi. of ÆNEAS into Hell, to out-do HOMER's Review of the Ghosts in the Country of the *Cimmerians*? 'Tis very probable that VIRGIL, notwithstanding his Modesty, took pleasure in handling a new Topick, (in the IVth Book of his *Æneid*) that HOMER had not touch't on.

9. I confess that the Antients have a great Disadvantage in the Grossness both of their Religion, and their Philosophy. In HOMER's Time, their Religion was only a frightful Collection of Fables as ridiculous as the Tales of *Fairys*. Their Philosophy was intirely vain and superstitious. Before SOCRATES their Morality was extremely defective; tho' their Legislators had given excellent Rules for Government. We must even acknowledge that PLATO makes SOCRATES

argue very weakly upon the Immortality of the Soul. That fine Passage of VIRGIL

Geor. ij.
p. 490.

Felix qui potuit rerum cognoscere causas,

in effect place's all the Happiness of Wise Men in freeing themselves from the Dread of Presages, and of Hell. This Poet promise's no other Reward in the next Life to the purest and most heroick Virtue, but the Pleasure of sporting on the Grass; or fighting on the Sand; or dancing, and singing Verses; or driving Chariots; or having Horses and Armour. And even these Men, and the Shows that amus'd them, were only vain Shadows: Yet these Shadows long'd impatiently to enter again into Bodys, that they might begin a-new to suffer all the Miserys of this Life; which is only a continu'd Sicknes that leads us to Death. Such is the greatest Comfort that the Antients propos'd to Mankind:

VIRG.
Æn. L. vi.
p. 642.
p. 721.

Paras in graminis exercent membra palestras:

— qua lucis miseris tam diva cupido?

HOMER's Heroes are not Persons of any Worth; and the Characters of his Gods are still inferiour to these Heroes who fall so much short of the Idea we have of Worthy Men. No-body wou'd
with

wish to have a Father so vicious as JUPITER; nor a Wife so unsupportable as JUNO: and far less, so infamous as VENUS. Who wou'd chuse such a boisterous Friend as MARS; or a Servant so thievish as MERCURY. These Gods seem to have been invented by the Enmity of Mankind, on purpose to authorize all sort of Wickedness, and to ridicule the Deity. This induc'd LONGINUS to say || that HOMER made Gods of those Men that were at the Siege of Troy; and that on the contrary he made his Gods more Men. He adds in the same Chapter, that * “ the Jewish Lawgiver, who was no mean Person, having a just Notion of the Greatness and Power of GOD, express’t it admirably well in the Beginning of his Laws, by these Words; GOD said, Let Light be made; and it was made: Let the Earth be made, and it was made.”

10. It must be acknowledg'd that there are but few excellent Authors among the Antients: and that the Works of some Moderns are very fine. When we do not read the Antients with the Eagerness of

[illegible]

of a Scholar; nor to inform our-selves of some particular Facts; our Taste confines us to a small Number of *Greek* and *Latin* Books. There are indeed but few of them excellent; tho' Learning was so long cultivated both by the *Greeks* and *Romans*. We cannot therefore wonder that our Age, which has just shook off an ignorant Unpoliteness, has produc'd but few *French* Books that one can often peruse with Pleasure. I cou'd easily mention several of the Antients, whom we are not very fond of; as ARISTOPHANES, PLAUTUS, SENECA the *Tragedian*, LUCAN, and OVID himself. I cou'd likewise name a great many modern Authors, whom we relish, and justly admire. But I'll name none; lest I shou'd offend their Modesty whom I might mention; and be unjust to others, by not naming them.

On the other hand we ought to consider what may be said in favour of the Antients. Now, besides their having furnish'd our modern Authors with almost all the best Thoughts they have; we ought to set a Value even on those Parts of the Antient's Works that are not faultless. LONGINUS observes that * “ a
“ Discourse

* Τὸ δὲ ἐν ταύτῃ ἀνεκτίσθαι, ἀνδρῶν ἐμμετρίων
τὸ δὲ ἐν ταύτῃ ἀνεκτίσθαι δὲ ἀντὶ τῶν πρὸς τὸ μωροῦ.
LONG. §. xxiii.

“ Discourse too much polish’d and refin’d
 “ is in danger of being mean.” He adds
 that “ the sublime Strain by its Lofty-
 “ nefs becomes slippery and dangerous” --
 Again, he says * “ tho’ I have observ’d
 “ several Faults in HOMER, and other
 “ famous Authors ; and tho’ no-body is
 “ more displeas’d with such Faults than
 “ I am ; yet after all, I think ---- that
 “ they are but little Escapes which they
 “ over-look’t : For, having their Atten-
 “ tion steadily fixt on what is truly Great,
 “ they cou’d not regard little Things --
 “ † ’tis true what is faultless cannot be
 “ blam’d : but that which is noble raises
 “ our Admiration.” This judicious Cri-
 tick thought that it was in HOMER’s
 Old-age that he sometimes *nodded* a-little,
 in the tedious Narrations of the ODYSSE:
 but he adds that ‡ after all, this Old-age
 is *the Old-age* of an HOMER. Indeed
 some careless Strokes of great Painters
 excel the most finish’t Pieces of a com-
 mon Artist. An ordinary Critick cannot
 relish

* Παρεκτιθεμεν δ’ ἐν ὀλίγῳ καὶ αὐτὰς ἀμαρτήματα,
 καὶ Ομήρου καὶ ἄλλων ὅσοι μέγιστοι, ἐξήλυσαν τοῖς ψαίσμα-
 σιν ἀρεσκόμενοι, ἔμμεν δ’ οὐχ’ ἀμαρτήματα μάλ’ αὖ αὐτὰ
 ἐκείνα καλῶν, ἢ παρεσφματὰ δὲ ἀμύλου, οἷόν τι καὶ ὅς
 ἔπυρον, καὶ μὴ μαλ’ αὖτε ἀρεσκόμενοι παρὲν ὁρῶμεν.

LONG. §. XXXIII.

† καὶ τὸ μὲν ἀφαιρεῖ ἡ ἄλγος, τὸ μὲν δ’ καὶ θαυμάζει.
 Id. §. XXXVI.

‡ ἀλλὰ γῆρας διηγῶμαι, γῆρας δ’ ἔμμεν Ομήρου. §. IX.

relish what is Sublime : it does not affect him. He employs himself more agreeably about a misplac'd Word, or a careless Expression. He does not fully perceive the Beauty of the general Plan, and the Order and Strength that runs throughout a compleat Piece. I shou'd like as well to see him busy'd about Orthography, Comma's, and Points of Interrogation. I pity the Author that falls into such Hands:

VIRG.

Ed. i.

Æ. 72.

Barbarus has Segetes ———

The Critick who censures nobly is delighted with what is noble in the Work.

|| §. xxxv. He despises what LONGINUS calls *an exact and scrupulous Deliracy*. HORACE is of this Taste.

De Ar.

Post.

Æ. 351---

Verum ubi plura nitent in Carmine ; non ego
(*paucis*)

Offendar maculis, quas aut incuria fudit,
Aut humana parum cavit natura ———

Besides, the monstrous Grossness of Religion among the Antients, and their want of true moral Philosophy till the Days of SOCRATES, tend, in one respect, to the Honour of the ancient Writer. For, certainly HOMER was oblig'd to describe his Gods just such as Religion then represented them to the idolatrous World. He behov'd to describe Men with those Manners that prevail'd in Greece, and the

the lesser *Asia*. To blame HOMER, for copying Nature faithfully, is to find fault with M. MIGNARD, M. de TROYE, and M. RIGAUT for drawing exact Pictures. Ought MOMUS to be drawn like JUPITER; SILENUS, like APOLLO; ALECTO, like VENUS; or THERSITES, like ACHILLES? Must our present Court be painted with the Ruffs and Beards us'd in former Reigns? Since HOMER therefore was to paint according to Truth; ought we not to admire the Order, Proportion, Grace, Life, Action, and Sentiments that he has given to every thing he has drawn. The more monstrous and ridiculous his Religion was, he is the more to be admired for having ennobled it with so many magnificent Images: The grosser that the Manners of his Age were, the more surprizing it is to see that he has given so much lively Force to what is in it-self so irregular, absurd, and shocking. What would he not have done, if he had had a SOCRATES to draw, or an ARISTIDES, a FIMOLEON, an AGES, a CLEOMENES, a NUMA, a CAMILLUS, a BRUTUS, or an AURELIUS?

Some are disgusted at the Frugality of the Manners, which HOMER describes. But besides that he behav'd to represent this

this antient Simplicity as faithfully as he did the Grossness of the *Pagan* Religion: I must add, that nothing can be more amiable than this antient Simplicity of Manners. Can they who improve their Reason, and love Virtue, compare that vain ruinous Luxury which is now the Corruption of our Manners, and a Reproach to the Nation, with the happy and elegant Simplicity that the Antients set before our Eyes? When I read VIRGIL, I wou'd wish I were with that old Man he describes :

Geor. iv. *Namque sub OEbalia memini me turribus altis,*
 Y. 125 --- *Qua niger hametbat flaventiu culta Galeus,*
Corycium vidisse senem: cui pauca relictæ
Jugera raris erant; nec fertilis illa juvencis,
Nec pecori opportuna seges ———
 Y. 132 --- *Regum acquabat opes animis; serdquo revertens*
Nocte demum dapibus mensas onerabat inemptis.
Primis vere rosam, atque autumnæ carpere poma;
Et cum tristis hyems etiam nunc frigore saxa
Rumperet, & glacie cursus frænaret aquarum;
Ille comam molli jam nunc tondet Acanthi
Æstatem increpitans seram, Zephyrosque mo-
rantes.

Has not HOMER given Beauty enough to *Calypso's* Isle and the Gardens of *Alcinous*, without the Help of Marble, or Gilding? Are not the Employments of *Nausicaa* more commendable than

than the Gaming and Intrigues of our Women now? Our Fore-fathers wou'd have blush't at them: and yet some dare despise HOMER for not having prophetically describ'd those monstrous Manners, while as yet the World was so happy as to know nothing of them.

VIRGIL who had a full View of all the Roman Magnificence, has yet given a Beauty to King EVANDER's Poverty; and made it an Ornament to his Poem.

Talibus inter se dictis ad tecta subibant *Æn. viij.*
Pauperis Evandri: passimque arma videbant *Æ. 359---*
Romaneque foro, & lautis mugire Carinis.
Ut ventum ad sedes, Hæc, inquit, limina victor
Alcides subiit; hæc illum regia cepit.
Aude hospes contemnere opes; & te quoque dignum
Finge Deo; rebusque veni non asper egenis.
Dixit, & angusti subter fastigia tecti
Ingentem Aenean duxit; stratisque locavit
Effultum folijs, & pelle Libystidinis ursæ.

The shameful Corruption of our Manners hinders us from raising our Views to admire the Sublimity of these Words,
Aude hospes contemnere opes —

TITIAN who excell'd in Country-pieces paints a verdant Valley, with a clear Stream running through it, steep Mountains, and distant Prospects bounded by the Horizon. He never paints a fine

Parterre, with Fountains and Marble Basins. In like manner *VIRGIL* does not draw proud Senators busy'd in criminal Intrigues: he represents an innocent Labourer happy in his Country-Life

Georg. i.
l. 106---

*Deinde satis fluvium inducit, rivisque sequentes,
Et cum exustus ager morientibus aestuat herbis,
Ecce supercilio clivosi tramitis undam
Elicit: illa cadens raurum per lava marmura
Saxa ciet, scatebrisque arenaria temperat arva.*

This Poet even venture's to compare a free, peaceful, Country Life with the troublesome Delights that People of great Fortunes enjoy; and He imagines nothing more happy than a moderate Condition; in which a Wise Man may be equally secure from envying the Prosperity of some; and sympathizing in the Miserys of others.

Georg. ii.
l. 495---

*Ilum, non populi fasces, non purpura regum,
Flexit*

*neque ille
Aut doluit miserans inopem, aut invidit habenti.
Quos ranti fructus, quos ipsa volentia rura
Sponte tulere sud, carpsit*

HORACE fled from the Delights; and Magnificence of *Rome*, to enjoy himself in Solitude.

Car. L. iii.
l. 9---
Od. 29.

*Pastidiosa defere capiam, &
Nillem propinquam nubibus ardens;*

Omitte

Omitte mirari beata

Fuinum, & opes, strepitumque Roma.

mibi jam non regia Roma,

Sed vacuum Tibur placet, aut imbellis Tarentum.

Ep. L. I.

Ep. vij.

7. 44---

When Poets wou'd charm the Imagination of Men they lead them far from great Citys, and make them forget the Luxury of the Age : they carry them back to the Golden-Age : they represent Shepherds dancing on the flowry Grass, under the Shade of some Grove, in a delightful Season ; rather than turbulent Courts, and Great Men, who are unhappy by their very Grandure.

* *Sweet Solitude th' Abode of Innocence !
Where far from all the Objects of vain Pomp,
My Ease begins, and restless Trouble ends ;
Valleys, Rocks, Rivers, pleasing lonely Shades ;
If ye were Witnesses of my Disquiet,
Henceforth observe my calm insire Content.*

Nothing so plainly shews the corrupted Manners of a Nation as this disdainful Luxury that despises the frugal Simplicity of the Antients. It was this Corruption

Y---

* *Agreables deserts, séjour de l'innocence,
Où loin des vains objets de la Magnificence
Commence mon repos, & finit mon tourment,
Vallons, fleuves, rochers, aimable solitude,
Si vous fûtes témoins de mon inquietude,
Soyez-le désormais de mon contentment.*

ruption that overthrew *Rome*. * "They
 " began (says *SALLUST*) to intrigue ;
 " to carouse ; to grow fond of Imagery,
 " Paintings, carv'd Vessels ---- Wealth
 " began to be reckon'd honourable ----
 " Virtue to languish ; and Poverty to be
 " thought a Reproach ---- Houses and
 " Country Seats were built like Towns --
 " Mountains were levell'd by private
 " Persons --- who seem'd to me to sport
 " away their Riches --- The Earth and
 " Seas were ransack't for Delicacys ---"

The poor *Ithaca* of *ULYSSES* pleases
 me far more than a City shining with
 such extravagant Magnificence. Happy
 were Mankind if they cou'd be satisfy'd
 with such Pleasures as may be enjoy'd
 without Guilt or Ruin. 'Tis not the no-
 ble Simplicity of the Antients that ought
 to be corrected ; but our Folly and per-
 nicious Vanity.

I cannot believe what some Learn'd
 Men have imagin'd ; who tell us that
HOMER has interwoven in his Poems,
 the most refin'd Politicks, the purest Mo-
 rality,

— *Infructuamare, potare, signa, tabulas pictas, vasa
 coelata mirari — Divitiarum honori esse coeperunt —
 hebescere Virtus ; Paupertas probro haberi — Domos
 atque Villas — in Urbium modum exadificatas — a
 privatis compluribus subversos montes — esse ; quibus
 mihi ludibrio videntur fuisse divitiarum — Vestendi causa
 terra marique omnia exquirere —*

SALL. Bell. Catil.

rality, and the sublimest Notions of Theology. I cannot indeed discover these Wonders in that Poet's Works : but I perceive the useful Instruction he design'd to give the *Greeks* whom he wish'd to see always *united* ; and thereby more powerful than the *Asiatics*. He shew'd them that ACHILLES' Resentment against AGAMEMNON brought greater Misfortunes on *Greece*, than the *Trojan* Arms.

Quicquid delirant reges, plectumur Achivi.
Seditione, dolis —

HOR. Ep.
L. I. Ep. ij.
v. 14.

In vain did the Platonists of the lower Empire (who impos'd on JULIAN,) fancy that there are Allegorys and deep Mysterys in the Storys of the Deitys that HOMER describes. These Mysterys are Chimerical. It appears from the Holy Scripture ; from the Fathers who confuted the heathen Idolatry ; and from the plainest Evidence of Fact, that the Religion of the Antients was monstrous and extravagant. But HOMER did not frame it : he found it establish'd ; and cou'd not alter it. He has adorn'd it : he has conceal'd much Art in his Work : He has rang'd all the Parts of it in such an Order as continually raises the Reader's Curiosity. He has painted every thing with Simplicity, Beauty, Force,

Majesty, and Passion. What can we desire more?

'Tis natural for the Moderns who excel in Elegance, and ingenious Turns to fancy that they have surpass't the Antients; whose chief Excellence is a natural Simplicity. But I must beg leave here to propose a sort of Apologue. The Inventors of the *Gothick* kind of Architecture (which is said to have come from the *Arabians*;) fancy'd no doubt that they had out-done the *Greek* Architects. A *Grecian* Structure has nothing in it that is merely ornamental. The Parts that are necessary to support, or to cover it, as the Pillars, and the Cornish, become Ornaments only by their beautiful Proportion. Every thing is simple, exact, and useful. We see nothing in it either bold, or fanciful, that can impose on the Sight. The Proportions are so just, that nothing seems very noble, tho' the whole really be so. Every thing is design'd to satisfy true Reason. On the contrary the *Gothick* Architect, upon very slender Pillars, raises up a vast Roof into the Clouds. One wou'd fancy it were going to tumble, tho' it stands many Ages. 'Tis all full of Windows, Roses, and little Knacks. The Stones seem to be pinck't, and cut-out like Paper-baubles. Every thing looks gay and light;

light ; as it were hanging in the Air. Was it not natural, now for the first *Gothick* Architects to imagin that by their vain Refinements they had out-done the *Greek* Simplicity ? Now, only change the Names ; and put *Poets* and *Orators* instead of *Architeëts* ; *LUCAN* must naturally fancy he was a greater Poet than *VIRGIL*. *SENECA* the *Tragedian* must imagin he was brighter than *SOPHOCLES*. *TASSO* perhaps hop'd he shou'd out-strip *VIRGIL* and *HOMER*. If these Authors thought so, they were much deceiv'd. And the most excellent modern Authors shou'd beware of the like Mistake.

• While I speak thus freely, I wou'd not be thought to determin this Point. I only advise those who adorn the present Age not to despise the antient Writers who have been so long admit'd. I do not extol the Antients as Models without any Defect. I wou'd not even discourage any-one from hoping to surpass them. On the contrary, I wish I cou'd see the Moderns excel by studying those very Antients whom they shall overcome. But I shou'd think I exceeded the Bounds prescrib'd me, if I pretended to adjudge the Prize to either of the contending Partys :

Non nostrum inter vos tantas componere lites : *VIRG.*

Et vitulæ tu dignus, & hic ———

Ecl. iij.

Y 3

You *Æ. 108*---

You press't me, Sir, to declare my Thoughts: and I have not so much consulted my Ability, as my Zeal for the ACADEMY. Perhaps I have gone too far; but I design'd not to say a Word that shou'd make me seem partial. 'Tis time for me to conclude.

HOR.
Car. L. iv.
Od. xv.
y. 1---

*Phœbus volentem prælia me loqui,
Vistas & urbes, inrepuis lyra,
Ne parva Tyrrhenum per aquor
Vela darem* ———

I shall always remain with a sincere and high Esteem,

Sir, &c.

F I N I S.





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